

The School Musician

10¢ a copy
60¢ a year

APRIL
1933

Martha Hamilton
First Division Marimba, 1932
See Page 29



How many Stradivarius violins would stand this test and come out victorious?

THE "King" Silvertone was the first to make such a severe test and won its greatest victory. A tone measuring test with a Burgess Acoustimeter has proven that the "King" Silvertone has more tone, greater carrying power with the tone easier to produce and control than has ever been known before.

Nothing but a **"King" Silvertone** can show the wonderful tone-carrying power, evenness in holding a sustained tone and ease of playing shown by this test.

Did you ever check up on the cornet or trumpet you are using? Do you know how it registers over the radio? Do you know how it carries and sounds in the back of a theatre? At the far end of the dance hall, or out in the open in band?

Did you ever compare other cornets and trumpets with a **"King" Silvertone**, play on one, then the other? If not, you have missed the greatest sensation and satisfaction of playing in your life.

Mr. H. N. White has been making tests for years, and has worked consistently to improve these instruments until they are better than ever made before.

Now comes the satisfaction of proving beyond a doubt the superior quality by this successful and scientific test by the Burgess Acoustimeter, which measures sound accurately from the loudest to the faintest.

Playing with ease, playing in tune, producing a tone better than you have ever known before, playing without tiring is all possible with a New King. Make these tests with a **"King" Silvertone**, have the other members of the orchestra or band listen to the comparison of a **"King" Silvertone** with any other cornet or trumpet.

We will arrange so you may have a **"King" Silvertone** for **FREE** trial. Get the thrill of your life by trying one and comparing it with others.

We will furnish the instrument for **FREE** trial through our Dealer, Agent or direct from the Factory.

There is no obligation, just try one.



Left to right:—Mort Davis—Charles Teagarden, playing into the Mike—Max Scherl—Del Staigers.

Measuring the Tone of the "King" Silvertone with the Burgess Acoustimeter

Proving conclusively the greater Volume of Tone, greater carrying Power-Evenness and Clearness of Tone Possible the "King" Silvertone with Sterling Silver Bell.

GREATER Tone Volume and Power of the Sterling Silver Bell is now a proven fact, by tests made in New York at the Burgess laboratories.

The **"King" Silvertone** with Sterling Silver Bell proves 7 decibels more in tone volume, 12 decibels with a brass bell, 19 with a Sterling Silver Bell—sound waves continue with the Sterling Silver Bell after they have stopped with the brass bell. Tone can be held more even with the Sterling Silver Bell. Attack is more prompt and precise. Tone holds on longer, makes slurring and largo passages easier as one tone rides into the next one easier, as the first tone does not die out as quickly, it responds easier.

The Burgess Acoustimeter is an instrument for measuring sound and sound intensity. Registering the variations in tone,

indicating exactly the variation when holding a sustained tone, so fine as could not be detected by the ear.

To see the results registered by a **"King" Silvertone** when played by Del Staigers and Charles Teagarden was an amazing experience, registering proof conclusively of the super qualities of **"King" Silvertone** with the Sterling Silver Bell.

-----Please fill out and mail this coupon.-----

THE H. N. WHITE CO.

5225 Superior Ave., Cleveland, Ohio

Tell me how I can see and try a new King without being under obligation to purchase.

NameInstrument.....

Street Address

CityState.....

THE H. N. WHITE CO.
5225 Superior Ave., Cleveland, Ohio

Harmony! THOSE BUESCHER VOICES BLEND LIKE . . . peaches and cream



Send coupon below for one of these beautiful catalogs of Buescher saxophones or clarinets, or mention any other instrument in which you are interested. These catalogs are sent free of charge.

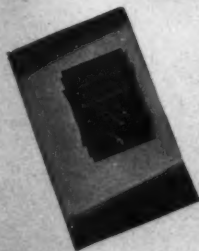


The world acknowledges the Buescher the *Steinway* of saxophones. Its fine tone, scale accuracy, positive mechanism are standards by which all other saxophones are judged. It is the "yard stick" of saxophone perfection. "If you play a Buescher," they say, "you have the best there is."

And isn't it easy to understand why the makers of the finest saxophone should also make the best of clarinets? Both are reed instruments — reeds and metal. Buescher knows just how to handle that delicate sound of the vibrating reed; how to scale it with infinite precision; to modulate and amplify its peculiar characteristics into a full, round, colorful voice. The Buescher clarinet is also the acknowledged standard of clarinet perfection.

So don't waste tedious practice hours on any instrument that falls below these standards. Don't risk the ruin or loss of your entire musical career on an instrument that can't give you back as much, or more, than you put into it. A Buescher, easier to master, will magnify your natural talent, help you to success. See your local Buescher dealer. Try the new models. See how much better you can play. Or send the coupon for beautiful free catalog of your favorite instrument.

BUESCHER



● Bandmasters! Orchestra Directors! For your personal use, we have prepared this informative book of all brass and woodwind instruments. The relative advantages of the various models and finishes are frankly explained. This book will be sent free to school Band and Orchestra Directors on request. Get your copy right now. Just ask for General Catalog.

BUESCHER BAND INSTRUMENT COMPANY

403 Buescher Block, Elkhart, Indiana

B141

Gentlemen: I want to know the very latest about the new Buescher Aristocrat Saxophone. Please send Catalog No. 102 as shown above. If you prefer a similar catalog of the Buescher Clarinets ☐, Trombones ☐, or Bases ☐, check which, or

mention any other _____

Name _____

Address _____

● If General Catalog, give position in school _____



ELMER WILSON

Supervisor of Music of Public Schools at Medford, Mass.,
and Nashua, N. H., also conductor of the New Hampshire
All-High School Symphony Orchestra.

(Story on Page 39)



The School Musician

"A Liberal Education in Music"

APRIL, 1933

VOL. 4

NO. 8

Official Organ of the

National School Band Ass'n, A. R. McAllister, President
National School Orchestra Ass'n, Adam P. Lesinsky, President
and the American Bandmasters Association for the School Band Field
Robert L. Shepherd, Editor
Executive and Editorial Offices Suite 2900, 230 N. Michigan Ave., Chicago, Ill.

Flute & Piano

Menuet from L'Arlésienne Suite No. 2	Bizet	.60
Adagio Nobile	Donjon	.60
Dance of the Blessed Spirits (Orpheus)	Gluck	.75
Allegretto from Suite Op. 118	Godard	.60
Caprice	Gossec-Maganini	.50
Pavillon	Kochler	.60
Whirlwind	Krantz	.60
A Flute in the Garden of Allah	Maganini	.60
Andante from D major Concerto	Molique-Maganini	.65
Danse des Miriltous	Tchaikowsky	.65

Clarinet (Bb) & Piano

Polonaise	Chiaffarelli	1.00
Miami Moon Waltz	de Bueris	1.00
Glorialita Waltz	de Lorenzo	1.25
The Lark	Glinka	.75
Romance, from Second Concerto	Mozart	.60
Berceuse	Reber	.50
Andante Cantabile	Tchaikowsky-Gurewich	.75
Premier Amour	Verroust-Langenus	.60
To a Poppy	Verroust-Langenus	.60

Oboe & Piano

Andantino Idillico	Drigo	.40
Intermezzo Polka	Labate	.75
Pastorale	Labate	.60
Villanella	Labate	1.00
Glorialita Waltz	de Lorenzo	1.25
Premier Amour	Verroust-Langenus	.60
To a Poppy	Verroust-Langenus	.60

Trumpet (Cornet) & Piano

From the Shores of the Mighty Pacific	Clarke	.75
Norine, Waltz	Clarke	.50
Aurora Polka	Davis	.90
Carnival of Venice	del Staigers	1.00
Hazel, Waltz Caprice	del Staigers	1.00
Obstinat	de Fontenailles	.50
Chanson Florian	Godard	.50
Trump, Trump, Trump, Fantasia with variations	Goldman	.90
Atlantic Zephyrs Novelette	Simons	.75
The Cavalier	Smith	.75

French Horn & Piano

Voice of Love Serenade	Schumann	.65
Abendlied & Traumerei	Schumann	.50
Serenade	Tittl	.50
Barcarolle	Wittmann	.75

Trombone & Piano

Bass Clef

The Pals	Barnard	.50
Ecstasy of Spring Valse	Clark	1.00
The Grenadier	Hardy	.60
Gypsy Love Song	Herbert	.60
Kim Me Again	Herbert	.60
Beyond the Gates of Paradise	King	.50
Little Chief Polka Caprice	Pryor	1.00
Infamatus	Rossini	.75
Cajus Animam	Rossini	.75
Atlantic Zephyrs Novelette	Simons	.75
My Song of Songs	Smith (Clay)	.50
Morning Glory Polka	Vandercook	.75

Baritone & Piano

Blue Bells of Scotland	de Ville	.60
Trump, Trump, Trump	Goldman	.90
Lucky Star Polka	Heed	.60
Annie Laurie, Fantasia	Lake	.75

E♭ Tuba & Piano

Boelsbeub Air varie	Catozzi	1.00
Fride of America Air varie	de Witt	.50
Tempesta Polka	Harris	.60
The Mighty Deep	Jude	.50
Am Neckar	Kewitsch	.75

Send for Complete Catalogs of Solos and Ensembles for All Brass, Woodwind and Reed Instruments.

While attending the National Contests, Directors, Supervisors and Students are invited to visit our Chicago Store at 306 S. Wabash Ave.

CARL FISCHER, Inc.

Cooper Square, New York

Joe Berryman Prescribes Time Bell Tonic for Your Band	7
Children cry for this sort of medicine.	
Girls!	
by Franklyn Wiltse	8
Giving the "fair sex" a break.	
"World's Fair" National School Orchestra Contest	10
All about Elmhurst, the host city.	
Fashion Notes for Trumpeters	
by W. W. Wagner	12
Timely tips for contest soloists.	
Professor Giddings Puts Some Rosin on the Bow	13
Our old friend talks of many things.	
How to Plan Your Band Classes	
by Elvin L. Freeman	15
A new system for band classes.	
Do You Look the Part?	
by Elizabeth A. H. Green	16
Looks aren't everything but they're a lot.	
The President's Contest Announcement	
by A. R. McAllister	18
Some N. S. B. A. dope.	
Piano Technic, Can It Be Acquired?	
by Theodora Troendle	19
Early habits are the important ones.	
Another Trombone Talk	
by John J. Horn	20
A new problem for your practice hours.	
Calendar of Contests	21
What's being held where . . . and when.	
The Judges Think We're Good	22, 23
We See by the Papers	24

Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription Rates: One year, United States, Mexico and U. S. Possessions, 60c. Canada, 75c, one year. Foreign countries, \$1.50. Single copies, 10c; by mail, 15c.

The Editor's Easy Chair

Honor Cermak

IN 1931 the late Mayor Cermak sent a representative to the National Contest at Tulsa with an urgent invitation to hold the 1933 "World's Fair" Contest in Chicago. That was but a small sample of the Mayor's friendliness to school band music.

Harrison High School, being in the precinct of the Mayor's residence, he had for many years given the band his moral and financial support.

So on May 1, under the sponsorship of the Lions Club, the Harrison High School Band will give a Cermak Memorial Concert. The proceeds will go toward the maintenance of the band.

"The Harrison High School Band best expresses the ideals of our late Mayor," is the opinion of Anton R. Masek, president of the Lions Club. "We hope to raise the necessary funds to carry on the ideals of Anton Cermak by supporting this splendid musical organization, and by furthering the musical education of its young people for good citizenship."

Pardon Us, Miss More

WE get lots of complimentary letters. And some times we are taken across the proverbial knee. A recent letter from Grace Van Dyke More, Head, Public School Music Department, the Woman's College of the University of North Carolina at Greensboro, gently, but convincingly, informs us that last May we ran our editorial barge on the rocks. We shall endeavor, at least, to save the crew. It was like this.

In the May issue, 1932, an item headed "A New Thrill in Festivals" told of the special program at the end of the Delaware High School Music Contest—a program consisting of outstanding performances given during the contest and chosen for the special contest program by the adjudicator.

Since 1928 the North Carolina State High School Music Contest has been immediately followed by such a concert. So we cheerfully retract the "new" from our original presentation of the idea. But we still claim that the idea is mighty good. And we are glad to have this flattering evidence that THE SCHOOL MUSICIAN remains alive and readable for many months after the publication date. Thank you, Miss More.

There Is an Important Announcement by President A. R. McAllister on Page Eighteen

A Place for School Officials

SHOULD some of the outstanding school superintendents and principals be invited to attend and participate in the next Clinic? Would it be a smart gesture, and a helpful one, to invite them to give talks, and get into Association affairs—at least to see Association affairs in operation and get an inside view of the aims and ambitions of the promulgators of school music?

This is one of the suggestions that came out of the recent Clinic. It is something to which thought will be given.

How Many Will Come?

WHAT heights of achievement may the three coming "World's Fair" National Contests be expected to attain? The absence of both Band and Orchestra Nationals last year has stored up an accumulation of eligibles that, added to this year's state "Superiors," should in itself nearly double the registrations. And surely every community, having an eligible band or orchestra, will find some way to send the boys and girls to the great "World's Fair" event.

The very absence of contests last year will sharpen interest. If last year's "economy" was a success, then it should be easier this year to raise traveling expenses.

And the Solo and Ensemble Contest; that has gained with such rapidity in the past three years that this year's events, in that department, should reach staggering proportions. Every eligible soloist in the country will find some way to get to the "World's Fair," even if he has to hitch-hike. All in all, it looks like two big week-ends, for Elmhurst and Evanston.

What a Background

HOW would you like to sit in with, or perhaps conduct, the oldest orchestra in the world?

The Gewandhaus of Leipzig, founded in 1743, has become the great Thesaurus of musical tradition. It has known the successive batons of Mendelssohn, Mozart, Schumann, Berlioz, Weber, and Wagner; and from these great composers it has learned some of the secret of their musical eloquence.

The Gewandhaus was present in Thomas Church when Johannes Sebastian Bach at the organ played for the first time his majestic *Passion of St. Matthew*. It held rehearsals in the house where Richard Wagner lived as a student and where Schiller wrote his *Ode to Joy*, and Beethoven the last movement of his *Ninth Symphony*.

Cradled in greatness it has ushered down to our modern day Mendelssohn's *Midsummer Night's Dream* as he taught them to play it. Bruno Walter is its present conductor. It is one of the most cherished of musical traditions of that land which seems to have been the favored dwelling place of the muse.

Joe Berryman Prescribes Time Bell Tonic for Your Band

RECENTLY, in search of some new novelty that might be featured in a concert by our high school band, the idea was conceived of using the Tuned Time Bells in a special arrangement. These bells are built individually so that they can be distributed throughout the band and each player has his own individual music for the one bell he plays. Many rests are encountered and as only one person is playing each part, it makes any mistake in counting quite apparent and the responsibility much greater for the individual than playing his part in the band with many others playing from the same music.

The idea was to have each player stand while playing and be seated on the rests. This made it doubly interesting to the band members and doubly entertaining to the audience. The eye is not generally given enough consideration in the average concert and one number with a little showmanship will work wonders with the mamas, papas and friends out front.

The bells have a soft, sweet tone much like the song bells and when used in close harmony, furnishing their own accompaniment, sound very much like the old music boxes that used to adorn most every parlor. The number was named "The Music Box" and the regular band instruments used for the introduction, interludes and as a general background. Needless to say the number proved to be the most talked-of selection on the program and was enjoyed by the band members as much as by the patrons.

But here is the surprising part of the experiment. In rehearsing the novelty it was discovered that many of the players really were undernourished in the rhythmic sense and needed this tonic to help them develop sight reading ability as well as self-confidence in playing. Many players had been "leaning" on the next chair and showed signs of "parrot fever" as far as reading was concerned. With this discovery it was decided to put the band on a strict diet including a ten minute dose of rhythmic tonic in the form of Tuned Time Bells daily.

The next surprise was that the patients like the medicine and eagerly



looked forward to the ten-minute "constitutional" each day. We finally decided to make it fifteen minutes, using all of the music furnished with the set and giving each member his opportunity to "count 'em out."

The result after two months is most gratifying. The ensemble as a whole is much smoother, the precision is much improved and each individual actually counts the rests as well as the notes. Sight reading is materially improved and now we play many new numbers just for reading practice that previously would have required much time in preparation.

Presently the set will be passed on to the Junior High Band and after they have had their "sulphur and molasses" the bells will be in turn given to the beginners' classes and then to the rhythm bands in the elementary schools. When arranged in the case the bells are in the same position as orchestra bells and can be used as such, which gives them an additional use in the band or orchestra.

Bells make a splendid instrument for ear-training and all players need more work of this kind. By the way, ear-training, not ear-straining, of which we all get too much. Last summer in addition to my percussion and

composition classes in the Crescent Band School held in Eureka Springs, Arkansas, I gave a course in ear training using bells as the principal instrument. The entire school (which is under the general direction of Mr. Wm. D. Revelli, Hobart, Indiana, and included several national solo champions as well as many state champs) registered for the course and it proved most interesting.

The first step was to try and place the tone Bb firmly in each individual ear so that they could sing or whistle it at any time. Intervals were studied with the use of the black-board and then simple melodies made up at random. Students were asked to whistle or sing the first note, locating it from Bb. Several were given an opportunity and then the first note was played on the bells. Those who desired were then asked in turn to sing the melody. After a few attempts the melody was played on the bells to verify the vocal renditions.

Each melody was then made more interesting by the addition of a duet part which was rehearsed in the same manner. Both parts were sung together by the entire class, dividing the room into two sections. Later in the course the third and sometimes the fourth part was added and then crossing rhythmic patterns including accompaniment. The result was very helpful generally and possibly the greatest individual benefit was that many were taught to listen and count who had never before really given a serious thought in this direction.

Another step was the writing of fragments of melodies on the board and asking for the name. We began with simple songs, later using the predominating themes of many overtures and selections. This is just another form of competition which is not only the life of trade but the life of town as well.

Tuned Time Bells are ideal for this use as the tone is soft and pleasing and they are accurately tuned to the generally used pitch of A 440. So—uncork the bottle, get the big spoon and try a little "cod-liver oil" on YOUR band. It's an old spinach custom, you know.



Girls!

An Article By
Franklyn Wiltse

Director Benton Harbor Girls High School Band



FROM a scholastic standpoint the girl musician should be given the same opportunities as the boy. Some band leaders cling to the old idea that the personnel of their band must be entirely masculine but if this is true, what are we to do with the girl musicians? The answer can only be one of two things: either keep the girls and boys together in one band, or else divide them into two separate bands—one for the boys and the other for the girls as is done in athletics, glee clubs and industrial subjects. The latter perhaps, may not prove successful in smaller schools where material is not too plentiful, but in the larger schools it can be worked out very successfully.

It must be remembered that the "fairer" sex has been demonstrating

its music abilities and the results show that the efforts of the girls are on a par with those of the boy musicians and in some cases tend to surpass him. It appears to me to be very wrong and unfair, when the girls and boys are in the same organization, to slight the girl players, or,

on the other hand, boys either. The parents of both boys and girls are taxpayers, the musical abilities of both boys and girls are more or less equal, and the same spirit, enthusiasm, and loyalty exists in both sexes, and therefore, I maintain that both boys and girls in our school bands should be put on the same musical basis.

Then, too, by observing the results of various contests (solo, band, or ensemble), it will be readily noticed that included among the winners and runners up, the girl musicians are well represented. Such facts not only please the parents of the girl musi-

cian, but give the school and its officials a new consideration. It has been said that girls' bands lack the ability to become good marching bands. I believe that such a statement is not always true. It must be remembered that girls usually surpass the male in dancing, poise, ballet work, style and dignity. I believe the only drawback of an all-girls' marching band lies in the fact that the girls may

Here (Upper left) are the herald trumpets of the Benton Harbor Girls High School Band. They are Martha Laurenz and Margery Enders.

Right, Franklyn Wiltse is the director of the Benton Harbor, Michigan, Girls High School Band.



not have the reserve and endurance to last in a long parade. On the other hand, the Blossom Festival Parade of Southern Michigan has a route some four miles in length and I have noticed that during the past several years that the number of exhausted participants of the male group usually out-number the female. The same was true last year at the Holland Tulip Festival.

The main reason for having a girls' band in Benton Harbor, Mich., is merely to segregate boys and girls. It happens that we are fortunate enough to have sufficient material to maintain two separate organizations. Not quite three years ago the first rehearsal was held with an enrollment of twenty-two enthusiastic girls. Occasionally new players were added and last spring when we closed the school year the personnel of the Girls' Band numbered sixty-four. At present we are drilling for the coming spring festival season with eighty-six players in the band. I might add that every member has a 100% band attitude and each one is constantly striving to do her best. This causes some rivalry and competition between the two units (boys' band and girls' band) which automatically inspires both bands to keep working in a most constructive manner. On some occasions we do combine the two bands.

The disciplining of our Girls' Band causes only little thought, due, I believe, to what we call our Demerit System. Band members receive these demerits by being absent from rehearsals or engagements, forgetting instrument or music, conduct, chewing gum, untidy uniforms, and other forms of military tactics which go along the band training. Each band member may have only 100 demerits during the school year, after which she is automatically dropped from the band. It is interesting to observe that after a player receives a few demerits for such defaults, she begins to recognize the value of the band work and seldom does she go over the 100 mark limit. Perhaps the pride of the various in-



Left to right are Mr. Wiltse, the director; the color bearers; and the drum major of the Benton Harbor, Michigan, Girls High School Band.

dividuals regulates the amount of demerits.

To assure us that this band is operated on an educational basis I have stressed the idea of loyalty and co-operation with other organizations of the school. As an example, members of the band are constant followers of all athletic contests, operettas, carnivals and the many different school functions in which all students should take part. Recently we had an advance ticket sale for one of our largest basket-ball games of the year. Eleven different organizations in the school participated in this selling event, and through the deep interest and enthusiasm of the Girls' Band, they sold the most tickets entitling

them to a prize, a \$5.00 gold piece. At pep-rallies, school elections or any other event, the band members are always urged to be present and offer their best support.

Along with this organization for the girls, we have an auxiliary organization composed of the mothers of the band-members. The purpose of this organization is to aid in raising money for the band girls who lack sufficient finances, to act as chaperones on trips, to assist in transportation of the band when necessary, and to offer advice which might be beneficial to the band. This auxiliary meets once each month, and has always registered large attendances. The members are interested in doing anything which can in any way be helpful to the Girls' Band. Some of the services which they have already rendered are the making of the collars and cuffs

(Continued on page 41)

The drum section of the Girls High School Band is pictured below. Note the little carts on which the bass drums ride.



“World’s Fair”

National School Orchestra Contest

Elmhurst, June 2-3

ELMHURST, the city of homes and hospitality, will welcome the flower of the nation's young orchestra talent on June 2 and 3 when its beautiful York Community High School plays host to the fourth national orchestra contest.

The host city is a residential suburb only fifteen miles from A Century of Progress World's Fair Grounds and boasts a population of 15,000. The high school itself is situated on the St. Charles Road between Elmhurst and Villa Park—one mile west of York Road. In the last nine years under the tenure of its present principal, George L. Letts, the school has grown in enrollment from 260 to 1,300 pupils, now has 44 teachers and offers excellent educational facilities to Elmhurst, Addison, Villa Park and part of Lombard. The school auditorium where the orchestras will play is very excellent in every respect. It has a seating capacity of over 1,800 and a very large stage.

Principal Letts is very enthusiastic over the coming contest. When he submitted the proposal to sponsor the contest to the local board of education they gave their whole hearted ap-

proval to the project. For the benefit of visiting contestants and their directors we would like to say that the school board is composed of Paul Kenter, Ira A. Stone, A. Dienhaus, Alexander C. Mabey, and A. C. McArthur. The patrons of the school district will furnish free lodgings to all contestants.

The local chairman is Russel L. Moberly, director of the York Community High School band and orchestra. Mr. Moberly, formerly of Sioux Falls, South Dakota, received his musical education at the University of Wisconsin School of Music, where for two years he directed the second band. He has been in his present position for two years and has built up a first band of sixty-five, a first orchestra of seventy, and an instrumental department of two hundred.

The contest is under the auspices of the National School Orchestra Asso-

The York Community High School of Elmhurst where the 1933 National Orchestra Contest is to be held. York High is only fifteen miles from the World's Fair, so while you're here for the Contest, you're here for the Fair.

ciation and the contest committee is composed of Charles B. Righter, chairman, Iowa City, Iowa, Francis Findlay, Boston, Mass., Alexander Harley, Des Plaines, Ill., Matthew Shoemaker, Hastings, Nebraska, and George Wilson, Emporia, Kansas.

The following contests will be held:
Orchestra

Classes A, B, C.

Solo

Violin, Viola, Cello, String bass, Piano, Harp.

Ensembles—Five Groups

1. Trio (Violin, 'Cello, Piano).
2. Trio (Violin, Flute, Harp).
3. String Quartet (Violin I, Violin II, Viola, 'Cello).
4. String Quintet (Violin I, Violin II, Viola, 'Cello, String Bass).
5. Miscellaneous String Ensembles (3 to 8 players, including Harp or Piano).

Due to the fact that there was no national contest last year, winners from last year's recognized state contests are eligible to compete this year. One orchestra from each class for every ten or fraction thereof entered is eligible to compete this year from last year's contests. In counting the entries, every orchestra entered in the district contest of the state should be



counted. This ratio also applies to this year's winners both in orchestra, solo and ensemble.

Since there was a national contest for solo and ensemble players last year, only this year's winners are eligible. This, however, does not exclude last year's winners from winning their way up to the national contest this year.

The entrance fee to the contest is one dollar per person for each event entered. All entries and inquiries concerning the contest should be sent to "Contest Committee" National School Orchestra Association, 64 East Jackson Blvd., Suite 840, Chicago, Illinois. Make checks payable to O. J. Kraushaar, Secretary-Treasurer.

Every orchestra which participates in the National Contest must be a member of the National School Orchestra Association. The fee is five dollars and should be sent to O. J. Kraushaar, Waupun High School, Waupun, Wisconsin.

All solo and ensemble players must come from orchestras which are members of the National School Orchestra Association.

Every orchestra must be prepared to play the music specified in the 1933 booklet "State and National School Band and Orchestra Contests." Besides the required numbers, every orchestra is urged to prepare the three numbers listed in its respective class for the massed orchestra concert. Negotiations are under way to give this massed performance at the World's Fair Grounds.

The group system of judging will be used in this contest. Judges have not yet been selected.

Every orchestra eligible to play in this contest should make every effort to do so. Besides the thrill of playing in a national contest you have the opportunity of visiting A Century of Progress, World's Fair.

From all indications this year's contest will be the largest National Orchestra Contest ever held. State chair-

men would greatly help the National Contest Committee if they would immediately send in the names of all the

orchestras that are eligible from last year, and also this year's list just as soon as it is available.



George L. Letts (above), principal of the York Community High School is very very enthusiastic over the coming National School Orchestra Contest. Russell L. Moberly, who is the director of music at Elmhurst, will be your host director at this contest.

Notice... To Band and Orchestra Directors

The contest committee has received several inquiries concerning the eligibility of mid-year graduates to play in the band, orchestra, solo, and ensemble contests. The committee offers the following explanation of the rule concern-

ing eligibility in your contest booklet.

No student who was graduated last year is permitted to play in this year's contest. Students who graduate at the end of the first semester and continue their school work

until the end of the year are eligible to play in the contest with their own school until the end of the year. If a student transfers to another school for post graduate work he is not eligible to play in any contest.

Fashion Notes for Trumpeters

B y W. W. W a g n e r

IN music there is Style just as surely as in clothing, automobiles, or anything else commonly associated with the word.

Webster defines Style as—"A distinctive or characteristic mode of presentation; construction or execution in any art." Thus, we may say that one band may play in the Sousa style or another may use the style originated by some other famous leader. One orchestra may style itself after the Chicago Symphony while another may use the Boston Symphony as an ex-

Russell Powers is a solo cornetist at the St. Sabina School in Chicago.



ample. We are concerned, however, with the way Style affects the individual player.

The individual performer may pattern his playing after some great player and can be said to use the great performer's style, and I sincerely believe that better musicianship would result if the work of these admittedly great players were studied more closely. After all, a player becomes great when the public accepts him as such. This means that his style appeals to the greatest number of people and therefore is worthy of imitating. But, remember that the styles employed by the symphony orchestra trumpeter or the solo cornetist represent a "distinctive mode."

The cornetist in a band must have a broad rich tone and he plays in a robust, masculine manner. In the Symphony orchestra, the trumpeter is not as important as many of the other instruments. He is literally surrounded by a mass of stringed and woodwind instruments. When he plays, his tone must be brilliant and his articulation must be marcato, for he sounds a martial note in contrast to the more subdued tone of the violins. The trumpeter in a dance orchestra must have a rich tone, he must use a distinctive manner of phrasing, he makes liberal use of the glissando and takes many liberties that would not be allowed in any other style of playing.

But what of the soloist? In a few short weeks we will be in the midst of the annual contests and each individual soloist will do his or her utmost to win. Style will play an important part in the decisions of the judges. Mere mechanical perfection is not enough. Tone, phrasing, and close attention to the marks is important but



This smiling trumpeter is Carlton Lang, first trumpeter and soloist of the Brockton, Massachusetts, High School Band.

If you combine the proper style with it, the judges will look on your playing with favor.

It is difficult to record on a printed page the characteristics of an acceptable style for the soloist, but there are three things of major importance that we will briefly discuss. The first of these we will call the value of contrast.

Watch your piano and forte marks carefully. In order to secure certain effects the composer of your solo has definitely specified when to play softly and when to play loudly. But, if you play P as if it were MF, there will be little difference when you change to F. A phrase played P will seem to be much softer than it actually is if it is preceded or followed by a phrase played F, provided both phrases are actually played as they are marked. If a certain part of your solo has an accelerando passage in it, then play

(Continued on page 36)

Professor Giddings

puts some

Rosin on the Bow

DO YOU fiddlers and violers wear shoulder pads?

To one who just stands and looks on, as does your aged friend, this seems to be the funniest question still unsettled in the whole instrumental menagerie. I am not going to say what you should do or what you should not do, but will simply drop a hint or two, and then you can figure it out for yourself.

By which end do you hold your fiddle? The instrument seems to be held, by good players at least, by the big end. Running the left hand back and forth on the neck seems to make it very difficult to hold it by the left hand, but I have noticed a lot of players who tried more or less successfully to hold it that way, in addition to holding it by the big end with the chin, collar bone or shoulder.

If you have decided that you better hold it by the big end so as to leave the left hand free to slide quickly back and forth on the neck, let us just figure out how that can best be done. Remember that the instrument must be held firmly some way or there will be all kinds of troubles.

First measure the length of your neck. If this length is two or three times the thickness of your instrument, it stands to reason that you will either have to hunch your left shoulder up a lot and bring your chin down a lot to hold the instrument firmly, or else you will have to fill this space up with something so that you will not be deformed. One can spot many a poor fiddler as he walks down the street with his left shoulder held aloft.

Many players fill this space up with a chin rest and a shoulder pad. They say they can hold the instrument easier and better. Are they right? Are they the sensible ones? If you are in doubt, try this little test: Lay your instrument aside and hold your left hand as though you were playing. Be sure to bring the fingers and elbow into the right position. A good player

has to wiggle those left fingers "right smart" or it is just too bad for the music when it gets a little rapid.

Now with the hand, arm and fingers in this position wiggle your fingers as though you were playing. Next hump up your left shoulder about as far as would be necessary to fill the extra space between your shoulder or collar bone and your chin which the instrument does not fill and wiggle your fingers again. Which position of the shoulder allows the fingers to move most easily, the high or the low? Try it several times and then decide for or against the shoulder pad.

There are a lot of arguments pro and con, but just stop and consider which destroys the vibration of your instrument most—a big hard shoulder spreading over the big part of your instrument or small pad nearer the end? Think this out. If you just had a hook on your collar bone and your collar bone stuck out just right to jump and allow this hook to hold your fiddle firmly enough to leave your left hand perfectly free to do its duty, wouldn't it be fine? But does your collar bone stick out right and does it have a hook to hold the fiddle? You tell.

I have seen pictures of teachers who do not advocate using a shoulder pad, but these pictures often show teachers who do not seem to have any neck at all. Think of that also when you are deciding about the shoulder pad.

Experiment along this line a little more after you have decided about the shoulder pad and decide just where you will let the neck of the fiddle lie. Do you let it slide easily back and forth on the ball of the thumb so that you can change positions instantly as the music demands, or do you let it lie inside your thumb where you have to unclasp your thumb every time you want to move it on the fiddle neck? See if you can figure out any connection between this and wearing or not wearing a properly fitted shoulder pad.

Do You Tune?

Do you tune your instrument only at the beginning of the rehearsal and then trust to luck, or do you tune every tone you play? Which makes for the best music? Tuning is one of the fine points of playing. Alas! many never seem to bother with it.

Do you know what to listen for to tell whether you are in tune or not? Do you compare every tone you play with those around you to see whether they sound smooth with those tones or make beats and swear at them? As soon as you hear the first suspicion of a beat, do you change your tone so that no beats appear? You should. If you are smart enough to do this, you are well on the way to being a fine player. The speed and accuracy with which you can tune each tone while playing is one of the measures of your artistry. When you have done this for a long time you will learn to make your finger or your lip hit the right place always and you will be an artist before you know it. If you will learn "tuning" early, it will take you far and your hearers will not say of you as did the gardener when he heard the boss' daughter try to sing: "She sounds as though she was garglin' her throat with somethin' bitter."

Do You Hear What the Orchestra or Band Is Playing?

I bet you miss a lot. If you want to test this, ask your orchestra or band leader to hold some chord several beats and then let you see if you can sing the tones of the chord that has just been held. If you cannot instantly sing the different tones of the chord that has just been played, you have not heard it at all. If some of the tones of this chord were out of your vocal range, do this: sing the lowest tone first in the octave you can reach and then say "octave" or "two octaves" or whatever the distance is down to

the tone you cannot reach. Keep on up through the rest of the tones of the chord saying again "octave" or "two octaves" for the tones that are too high for you to sing. You will find that you can whistle some of the high tones played by the violins, flutes, piccolos, etc. Doing this will prove whether you have heard the chord or not. Let it be repeated very emphatically that a tone which you cannot repeat instantly in some octave with your voice and name the octave to which it belongs is a tone that you only think you hear and not one that you actually hear.

If your band or orchestra has never tried this little stunt to find out what you do hear in music, you are going to have a perfect circus when you attempt it. It will show you just how much of the harmonic content of the music you do hear, and how much of it is merely a pleasant blur fanning the air around you. When you are able to really hear the harmonic content of the music you play, "it's a grand and glorious feeling." You will then be able to enjoy the kind of music in which the harmony is the greatest ingredient, the greatest music of all.

Do You Hear the Tunes the Others Are Playing?

Or do you hear only the tune your own instrument plays? This is also a very important point to settle in your own mind. It may tell you why you do not enjoy music as well as you might.

To test this point, ask your leader to let your orchestra or band do the following, if they have not already done so. Take some piece you have played many times. Run straight through without directing, letting only those play who have the tune, the others keeping silent until the score comes to their part. You will be surprised to learn how few bands or orchestras can do this little trick, even on the pieces they know by heart. If you cannot do this, it is positive proof that you do not hear the music your band is playing and that you have missed a lot of enjoyment. You have been as a color blind person in an art gallery.

Another way to do this, which is lots of fun, is to have every one play the whole piece over again and let those who have the tune stand while playing it and sit when it leaves their part. This is to be done without directing.

Again a harder one. Play a new piece through once without stopping and have some one stand and sing or whistle one of the tunes without looking at the music. If you can do that it is proof that you hear music pretty

well and will like the certain type which depends largely on its melodic patterns for its beauty. The person who is able to hear music is always intensely fond of it. The tests described above, will tell you whether you are on the right track or not.

One can do these tests fairly well with phonograph records but it is a better test and lots more fun to do it with an actual ensemble in which you are playing for you have found out long ago that it is a lot more fun to play and listen than to simply listen while others play.

Do You Care for Your Instrument?

Or do you just slap it into its case and trust to luck to find it in good shape the next time you want to use it? Do you take even better care of the school owned instrument than you do of your own? If you do this you are honest and will make a good citizen as well as a good musician though the two should be the same.

Do You Breathe as You Should?

Or do you do it just any old way. If you really want to know how or want to check up on yourself do the following.

Get in front of your bath room mirror in your birthday suit and try these experiments patiently and carefully. Take a deep breath and then let it out. Did your chest rise and fall? It should not. If your chest moves as you inhale or exhale you are doing it wrong and you will never be a very good player with such a handicap. The breathing many players do while trying to play a wind instrument reminds one of the fellow who tried to play the piano with his elbows, it was fun to watch him but his music "Wasn't so hot."

Your upper chest should always stay still. Your lower chest may move a little as the lungs fill up and empty from below.

Look again and take another breath. Do your abdominal muscles expand in front below your ribs? They should. Do you get wider on both sides under your arms clear down to your hip bones when you take in a breath or inhale as it is called? This should happen.

Now try the real test of good breathing. Take two looking glasses and stand so you see your back plainly. Lean forward just a little and take a breath. Do the ribs under your shoulder blades push out making the bottoms of your shoulder blades come out a little too? Does this swelling go clear down to your hip bones on both sides of your spine? You will find that you can move your spine a little though that is carrying it a little far.

Now let's go over it again. Look very carefully this time both front and back. When you inhale does your upper chest stay perfectly still and do you get bigger all around to each side of your back bone from your hip bones up? If you do, this is the way to inhale correctly.

After you have learned to use these breathing muscles you will begin to see why your teacher has told you, as he probably has millions of times, to lean slightly forward away from the back of the chair when you play.

Now that you have taken in your breath and you will soon see what a lot you can inhale with these muscles, what are you going to do with it? Try the looking glass again. Put the tip of your finger on yourself two inches below your waist line right in the middle, in front, directly south of your nose, if that is on straight. See how quickly you can start pushing in the abdominal muscles that you are touching. Make that start as quick as you can with as little movement as possible and then keep these muscles pulling in slowly and steadily and you will find that your breath is coming out slowly and steadily. Pull these muscles in as far as is comfortable before you begin to narrow on your sides and cave in under your shoulder blades. When you have exhaled as much breath as you can in this way, take another breath as described above. After you are sure you are inhaling and exhaling properly then see how quickly you can inhale a new breath and start exhaling again. Here is the secret of good phrasing that so few acquire. Not using the proper inhaling muscles they never can take new breath quickly enough to start a new phrase on time nor do they get enough to play a long one and the music is not satisfactory.

After you have mastered this take your horn or whatever wind instrument you play, use the breathing explained above and see what a quick attack you can make, how long a phrase you can play and how quickly you can get a breath and start another phrase. You have a pleasant surprise waiting for you, if you have not done this before, in finding suddenly how much better you can play in every way. Your leader will enjoy you at the next rehearsal, if you master this, and you can in a very short time if you try. You will progress by leaps and bounds if you have the patience to work out this plan of breathing until it becomes a habit. Have you the patience? I doubt it. Very few have. But here it is all explained. Go to it.

Do You Tongue?

Of course you do. I bet you cannot

(Continued on page 41)

How to Plan Your Band Classes



THE question of band classes in the school presents many problems to the principal. In some of our smaller schools, and possibly some of the larger ones, a definite plan has not been worked out to the satisfaction of the band instructor, the teachers and the principal. The purpose of this article is to offer a plan which the author has used to advantage.

The most prevalent type of instruction used is to give the pupils class lessons during their study periods with an ensemble period at the close of the day. This plan has many disadvantages which are very apparent. The advanced student is often required to study with a group whose rate of progress is much slower than he should be capable of developing. The backward student does not develop any self-reliance but depends upon the help of the advanced player. The rhythm section does not have a chance to be developed as such, because the bass may happen to be in one class, the horn section in other classes, and the drums possibly in another. The

By Elvin L. Freeman

Director University Syracuse Band

Elvin L. Freeman is a graduate of the Conway Band School; the Ithaca, New York, and Oberlin Conservatories; he was sousaphonist with Sousa, Pryor, and the West Point Military Academy Band. He is now director of the University of Syracuse Band. The upper left picture is Director Freeman's Skaneateles School Band; next is the Port Byron School Band (incidentally, just got one of our twirling batons); the lower picture is the Pulaski Academy Band. All are from the state of New York.

proposed schedule eliminates these disturbing factors in the development of a good band. The plan is suggested to the school whose budget does not allow them to employ a full time band instructor but does make it possible to hire a specialist in the teaching of wind instruments for one day each week.

If you have an eight period day the band student should elect the 8th period for the ensemble. This rehearsal should continue after school if necessary so that one hour and fifteen minutes, as a minimum, is used for the ensemble. The other seven periods

should be devoted to class lessons in the following manner:

Period 1. Class "A", Most advanced students, such as Solo Cornet, Solo Clarinet, First Flute, First Saxophone, First Oboe, or First Baritone.

Period 2. Class "B", Less advanced students, such as, 2nd Clarinet, 3rd Clarinet, 2nd Saxophone, 2nd Flute, 2nd Baritone, or 2nd Oboe.

Period 3. Class "C", Slower students technically, 2nd and 3rd Cornets, 3rd Trombone, Bass and Tenor Saxophone.

Period 4. Class "D", Rhythm Section, including Bass, Horns, Drums, possibly

(Continued on page 34)

Do You Look *the* Part



OF how much importance is appearance, anyway, in playing a musical instrument? Does it have anything to do with the real beauty of a public performance? If you student-readers have opportunity to hear a big Symphony Orchestra, do you ever notice whether the Concert-master *looks* the part as well as *plays* the part?

Somehow, that extra two inches in height of the scroll-end of a violin held well up adds unlimitedly to the player's prestige. Of two players equally skilled, a first-chair position may hinge on just that two inches of space, for someone who looks the part is worth more to an organization than someone who merely plays the part and looks like a last-desk man.

The author is reminded of a heated argument in this connection between two graduate students of Jacques Gordon, leader of the Gordon String Quartet. One of the students was a first violinist in the Cleveland Symphony Orchestra, the other, a young lady who had had the advantages of much

Half the joy of the dish is in the serving. You cannot expect your audience to fully enjoy hearing you play, if they cannot also enjoy seeing you play. Small details, in the way you handle your instrument, count. Consider these practical suggestions to stringed performers.

By Elizabeth A. H. Green

European study. The latter contended that it actually improved the tone of the instrument to hold it properly up. The Cleveland man, although his own appearance was excellent, contended that it really had nothing to do with the tone. So the matter was laid before Mr. Gordon. His reply was something like this: Look at Blank, a great artist, but criticized by everyone for the way he looks when he plays. Now, look at Kreisler and Heifetz. It looks SO BEAUTIFUL!" "And Gordon," added one of the students.

In learning from the great artists, copy them in those things which they do with a fair amount of uniformity, but do not copy the individual idiosyncrasies, for these belong only to the individual. Individual interpretations, yes, but idiosyncrasies, NO!

Holding the violin so that the scroll is on a lower level than the bridge is a slovenly habit. It shows a certain lack of earnestness on the part of the player, for if he is as earnest as he thinks he is he will do everything he

can to add yet a bit more of perfection to his work, no matter in what direction that improvement may lie.

Let us pause a moment and check up. If you play a violin, is it held up? Is your left wrist away from the neck as it should be, or does it cave in toward the violin so that your fingers do not play on the tips? Is your thumb bent as you hold the bow, or is it stiff and straight and inflexible? You can never get a fine legato with a stiff thumb.

If you play Cello, is your left wrist



high, and on a level with the knuckles of your fingers (correct) or does it sag way down towards the back of the neck?

Are you a String Bass player? Well, then, does your thumb on your left hand stay in place on the back of the neck of the bass or does it slip clear around to the E string side of the neck while you are playing (incorrect)? Is

(Continued on page 37)

To the left is Elva Cheney, string bass principal for 3 years in the East High School Orchestra, Waterloo, Iowa. Having already received the "superior" grade in the Sub-District Contest, Elva is all set to do the same at the District Contest.

At the right is Sam Bukoff, one of the first violinists of the East High School Orchestra in Waterloo, Iowa. Incidentally, Sam can speak Russian, but that has nothing to do with our story.

Concerts • • • Captain Gish • • • Chicago Contest

THE atmosphere is literally charged with spring concerts and contests. It would be lovely to review all of them, but, of course, we can't. So rather than take the risk of apparently showing partiality we'll generalize.

Some of the bands this year are better than usual. Some of them, in our humble judgment, are not as good. Some directors may turn their batons into magic wands before the referee rings the bell on the National. We might add that in our judgment, which continues to be humble, some will have to.

Welcome, Prodigal

Back into the fold of school band directing comes the well known Captain A. R. Gish who carried the Senn band to national championship in 1930. Captain Gish is now directing

the Austin High School Band, having taken that post the first of January. Everyone in school music knows what Captain Gish can do, and with any kind of fair cooperation he will eventually carry Austin to the very top.

Chicago Band Contest Finals

Seven Chicago bands entered the Senior High School Contest finals on Thursday, April 13. Judged by the rating system, the results were as follows: Good bands: Fenger High School, Captain William Burnham, director; Hyde Park High School, Captain Joseph Fagan, director; and Lindblom High School, Captain Jay M. Sawyer, director. Excellent bands: Lake View High School, Captain Louis D. Walz, director; and Parker High School, Captain Clayborne Harvey, director. The Senn High School Band, under the baton of Captain

Charles Ostergren, and the Lane Technical High School Band, under Captain Gardner P. Huff, were rated superior, which entitles these bands to participate in the National. The Austin High School Band, under Captain Gish, and the Harrison Technical High School Band, under Captain Barabash, are also eligible, having won the superior rating last year.

Judges of the contest were George Dasch, conductor, Little Symphony Orchestra of Chicago; Feinman Thaviu, conductor, Thaviu's Band; and George S. Howard, director, Mooseheart Band. In our private judgment, which is getting more humble every minute, all of the bands exceeded their past performances. Captain Ostergren gave the best performance we have ever heard from his baton, and we wrote a letter home about the Lane Tech Drum Section.

A Tribute to the Immortal Sousa •

THOSE of us who through intimate recollections love and revere the memory of the greatest of all bandmasters, John Philip Sousa, were moved with affectionate remembrance recently when the first anniversary of the passing of the beloved March King came around. His death on March 5, 1932, created a great void in the musical life of America which will never be filled.

No man has done so much to popularize and raise the standard of the concert band to its proper place of recognition in the sphere of good music. Mr. Sousa with his personal charm, matchless ability and unchallenged reputation carried the fame of American music to every civilized country in the world.

He had high ideals and with unswerving convictions maintained those ideals upon which was built his enviable reputation. He always carried a splendid band composed of a full complement of excellent musicians and even under the most adverse circumstances never sacrificed his ideals for self preservation or personal gain. He furnished lucrative employment for over half a century to hundreds of musicians, many of whom were recruited from the ranks of Cincinnati's musical profession. The

renowned Cincinnati cornetist, bandmaster and composer, the late Herman Bellstedt was at one time associated with the Sousa Band as a soloist, and I well remember the respect and admiration that Mr. Sousa held for this sterling musician. Among other Cincinnati musicians who have held prominent positions with the Sousa organization are William Bell, Louis Fritze, Leo Reines, George Carey, William Wilkins, Matt Kuhn and David Plates. Mr. Sousa had a warm spot in his heart for Cincinnati. I distinctly recall his concern to give his finest performances in this city, for he often spoke in glowing terms of his high regard for the musical traditions of Cincinnati.

Mr. Sousa was a noble character and a patriot who had an ardent love for his country. He would unselfishly place himself at his nation's disposal during a national crisis, recklessly casting his career and carefully laid plans to the winds.

He was kind, considerate and enthusiastic! Even during the autumn of his active life, when many would have been thankful to rest upon the laurels of past achievement, Mr. Sousa worked incessantly even to the night of his death in the interest and fur-

By Frank Simon

therance of the cause of good music.

Having had the honor to travel with Mr. Sousa for seven consecutive years, which took the band in virtually every community of any size in the United States and Canada, I believe that there has been no American more generally loved than he.

As the one and only March King, by virtue of his inspirational works in this field, Sousa won the plaudits and admiration of the entire world. His incomparable marches have been accepted as an international standard. I doubt if there is a red blooded man or woman of any nationality who doesn't thrill to the strains of the "Stars and Stripes Forever," the greatest march ever written, and such imitable marches as "Semper Fidelis," "El Capitan," "Washington Post," "High School Cadets" and scores of others will always live.

As Strauss has held the title of Waltz King so will Sousa bear the title of March King for all time to come.

Mr. Sousa was honored by Presidents and Kings! Yet, his sympathetic understanding and kind encouragement to ambitious young artists is the wreath of remembrance that will endure forever.

The President's Contest Announcement

By A. R. McAllister

PLANS for the national contest at Evanston are being satisfactorily carried out by the Evanston Association of Commerce assisted by various civic clubs and local boosters. President R. D. Shanesy, and Secretary Loren P. Meyer of the Chamber of Commerce, have a fine organization headed by Mr. H. Dyer Bent as general chairman.

For the School Band Association the committee set-up is as follows: A. R. McAllister, 904 Second Avenue, Joliet, Illinois, General Chairman. Oscar W. Anderson, Supervisor of Bands and Orchestras, Chicago, in direct charge of the Solo and Ensemble contests. Glenn C. Balnum, Director of Bands, Northwestern University, in charge of parade, marching contest, and massed

bands. Howard Stube, President of the Chicago Bandmasters' Association, is responsible for the appearance of the bands at the concert contest at the Patten Gym.

Send All Registrations Direct to Joliet

All registrations for band contest, marching contest, ensemble contest, and solo contest are to be sent direct to me (A. R. McAllister) at Joliet, Illinois, and not to any other address. From this point registrations will be distributed to the several committees in charge of various activities.

To Be Eligible You Must Be a Member

To be eligible to the national contest, a band must be a member of the National School Band Association, which membership costs five dollars. This is not a registration fee, and should be sent at once to the Secretary. Mr. H. C. Wegner, at Waupun, Wisconsin. A registration fee of one dollar per capita for band members, one dollar per capita for soloists, and one dollar per capita for ensemble members should be sent to the General Chairman.

Soloists and Ensembles

Write for registration cards as soon as you qualify according to the eligibility rules. Send same, with your registration fee, to the address mentioned above. Soloists and ensembles are eligible to the national on the pro rata basis of one for each 10 or fraction thereof who win in their state contest in 1933. Bands who won in their state contest in 1932 are eligible on the same pro rata basis. Also bands who win in 1933 are eligible on the same pro rata basis.

If there is no state contest in your state write direct to me concerning your case.

Detailed Program Next Issue

The tentative program is Class B Bands, Thursday, June 8. Class A bands, Friday, June 9. Class C bands, marching contest and massed band concert Saturday, June 10. Solo and ensemble contests will be conducted at the same time Class B bands are playing on Thursday. Complete detailed authoritative program will be published in the next issue of *The School Musician*.

Join the National School ^{BAND} ORCHESTRA Assn.

Membership fees are now due for enrollment in the National School Band, Orchestra, Associations. The work of these Associations is now under way, and your participation, as well as your membership fee, are needed to carry on. We shall therefore appreciate your promptness in sending in the membership application below, according to the type of membership you require, and upon receipt of this together with the proper amount as specified your membership card and certificate will be issued. Mail your membership application to the Secretary-Treasurer of the Association into which you are applying for membership.

TYPES OF MEMBERSHIPS

- (1) **Organization Member**—Any School Band in U. S. **Dues \$5.00 per yr.**
- (2) **Active Member** —Any School Band Director. **Dues \$1.00 per yr.**
Note: The respective director of a band holding an Organization Membership is entitled to Active Membership without additional payment of fee.
- (3) **Associate Member** —Any individual, other than an Active Member, interested in the development of school bands. **Dues \$2.00 per yr.**
- (4) **Sustaining Member** —Any person, firm, institution or organization interested in the school band movement. **Dues \$10.00 per yr.**

National School Band Assn.

H. C. WEGNER, Secy.-Treas.
Waupun, Wisconsin

National School Orchestra Assn.

O. J. KRAUSHAAR, Secy.-Treas.
Waupun, Wisconsin

Dear Sir:

Please enter my membership, as checked.
I enclose remittance in full payment, according to fee schedule above.

Type of Membership (Check) Organization ☐ Active ☐ Associate ☐ Sustaining ☐
Organization Membership Application — Band ☐ Orchestra ☐

CITY	SCHOOL—IND., OR ORG.	STATE
REP. OR DIRECTOR (Last name first)	No.	Street
Band		City
Orch.		
Mus.-Supv.		
Supt.		
Prin.		

Enrollment (School) Grds.—9.... 10.... 11.... 12.... Total....

Class Assign.

State Organization—Members of.....

State Contest Participation (1932).....

Place Class Award

Does your school expect to participate National Contest in 1933?.....

Piano Technic *Can it be Acquired?*

By
Theodora Troendle



IS piano technic a gift or can it be acquired? How many discouraged young performers have asked themselves that question with a hopeless feeling that the clear pearly fleetness, both so despairingly desirable and elusive could only be acquired at the special dispensation of the gods. True there are some technics that the gods must surely have had a hand in and a lavish one. No amount of labor, not even intelligent nor persistent labor could possibly account for them; but never the less, with a few reservations, piano technic, *can* be acquired and with persistence quite a good one. Never, to be sure, with the same clarity and speed that the person blessed with a natural facility, plus the SAME amount of hard, diligent, constructive work, can, but if he is intelligent, willing to work hard and starts YOUNG ENOUGH there should, barring deformity or accident, be no limits to the fulfillments of one's technical proficiency.

Technic, in the broader sense, includes so many things, other than facility, that it is really hard to say just where lie the confines of what is purely technical and what is pure musical essence. For example the matter of tone control; a phase of piano playing that takes longer to master than mere facility, is also essentially musical and to be essentially musical one must have a nicely balanced sense of acoustics, a sensitive ear, to all the little delicacies and gradations of sound, and that leads us around, in a circle, back to talent and to genius, which was not with what we started, in this article, to concern ourselves.

But the average student:

There are so many interesting ways of presenting technical problems nowadays that there is really no excuse for the sloppy, fumbling, execution,

that twenty years ago, might possibly pass muster. The radio is making people, in the most out of the way places, too musically sophisticated, for that.

The technic of the average student should be built up steadily and sys-

Some young lady is calling us names. And if she sees this, she'll be sorry, for this is what happened.

She wrote us an interesting inquiry as to "just how much expression should be expected from the average small child," etc. But she did not give her address, and not enough of her name that we are able to identify it in our subscription file. So we have been helpless in our attempt to reply. The postcard is postmarked Chicago.

If our inquirer sees this, will she please send her address, because we think she will find the answer interesting?

tematically year by year along the following lines:

First.—Correct hand position—playing on the balls of the fingers, with a loose and floating wrist and arm.

Second.—Control and development of the thumb.

Third.—Begin the mastery of the scale and arpeggio.

Fourth.—Begin to master the rudiments of tone control.

Correct hand position from the very beginning can not be too forcibly emphasized. It corresponds to correct form and stance if one were taking up golf. One cannot build any kind of a satisfactory mechanism unless those fingers and wrists are firm and loose respectively.

Until Bach invented the Well Tempered Klavierchord in the early 18th century thumbs were not used in executing passages. The thumb is an awkward digit and to train it to perform with the same grace and smoothness of the other fingers is a long and difficult proceeding. But it can be accomplished and the earlier in the career of the young pianist, the easier. The tendency to postpone technical training is, I think, a very mistaken one. All these matters are comparatively easy in the very young and so VERY difficult to master later on. And mastered they must be sooner or later if the student is to be able to acquire any amount of velocity.

In tone control we rather overlap into the realm of interpretation. Yet it is a definite mechanical accomplishment as well.

Here again I recommend that from the very beginning the aspiring pianist should listen carefully and strive to make beautiful sounds. After all that is the meaning and aim of music and should never be lost sight of.

B y J o h n J . H o r n

I highly recommend the practice and

Don't waste your time amusing

A dark, high-contrast portrait of a man in a military uniform, holding a rifle. The image is framed by a thick black border.

(Continued on page 83)

Problem Three

Legato



Calendar of Contests

Arkansas

State Band Contest, Fort Smith, April 14, 15.
President of State Association, L. Bruce Jones, Little Rock.

Florida

No contests.

Idaho

No contests.

Illinois

State Band Contest, Urbana, April 28, 29.

President of State Association, G. W. Patrick, Springfield.

District Contests: Southwest, Carbondale, April 14, 15; Southern East, Olney, April 14; Southern South, Collinsville, April 14.

District Contests already held: West Central, Petersburg; East Central, Charleston; Northeast, Maywood; North Central, Elmhurst; Northwest, Freeport.

Indiana

State Contest, LaPorte, May 5, 6.

President of State Association, William D. Revelli, Hobart.

District Contests: First, Valparaiso, April 15; Fifth, Bloomington, April 22.

District Contests already held: Second, Columbia City; Third, Terre Haute; Fourth, Shelbyville; Sixth, Salem.

Iowa

High School Music Festival, Iowa City, May 3, 4, 5, 6.

President of High School Music Association, W. Dean McKee, Shenandoah.

District Contests: North Central, Mason City, April 14, 15; Southeast, Fairfield, April 14, 15.

District Contests already held: Northeast, Waterloo; Northwest, Sioux City; South Central, Des Moines; Southwest, Council Bluffs.

Kentucky

State Contest, Lexington, April 13, 14, 15.

Chairman of State Contest, Louis Clifton, University of Kentucky, Lexington.

Michigan

No contests.

Mississippi

State School Band Contest, Gulfport, April 21, 22.

Solo, Ensemble, and Marching Contests in conjunction with State Band Contest.

State Contest Committee Chairman, S. Kooyman, Clarksdale.

No district contests.

Missouri

State Contest, Columbia, May 4, 5.

New Hampshire

State Music Festival and Contests, Hampton Beach, May 19, 20.

On Committee of Festival, Mrs. Esther B. Coombs, Hampton.

Nebraska

State Music Contest, Kearney, May 5, 6.

State Chairman, Fred D. Schneider, Loup City.

District Contests: No. II, Omaha, April 21, 22; No. IV, Kearney, April 21, 22; No. V, Holdrege, April 20, 21.

District Contests already held: No. I, Geneva; No. III, Wayne; No. VI, Sidney; No. VII, Albion.

New Jersey

State Band Contest, Elizabeth, April 29.

State Orchestra Contest, Elizabeth, April 29.

Chairman of State Band and Orchestra Contests, Clifford Demarest, Tenafly. State Instrumental Contest, Elizabeth, April 22.

Chairman of State Instrumental Contest, Arthur H. Brandenburg, Elizabeth.

New Mexico

East New Mexico Music Festival, Artesia, already held.

Director of Contests, Mrs. Mark A. Corbin, Artesia.

New York

State Band Contest, Syracuse, May 5, 6.

State Orchestra Contest in conjunction with State Band Contest.

State Solo Contest in conjunction with State Band Contest.

Chairman of State Contests, H. L. Butler, Syracuse University.

District Contests: Western, Fredonia, April 27, 28; Central Western, Watkins Glen, April 28, 29; Northern, Potsdam, April 28, 29; North-Eastern, Plattsburg, April 29; East Central, Ilion, April 28, 29.

North Carolina

State Contest, Greensboro, April 27, 28.

State Instrumental Contest in conjunction with State Contest.

Chairman of State Contests, Dr. Wade R. Brown, Greensboro.

District Contests: Greenville, April 22; Roanoke Rapids, April 22; Fayetteville, April 21; Raleigh, April 21; Durham, April 21; High Point, April 22; Salisbury, April 21; Charlotte, April 21; Winston-Salem, April 22; Shelby, April 22; Lenoir, April 21; Asheville, April 21; Waynesville, April 22.

Oklahoma

State Instrumental Contest, Stillwater, May 4, 5.

Oregon

State High School Band Contest, Eugene, April 14, 15.

Chairman of Contest Committee, John H. Stehn, Eugene.

Ohio

State Band and Orchestra Contest for Class A, May 19, 20. Place not definitely decided. Chairman, Harry F. Clarke, Cleveland.

State Band and Orchestra Contest for Class B, May 12, 13, Ashland. Chairman, Louis E. Pete, Ashland.

State Band and Orchestra Contest for Class C, April 28 or 29, Clearview School, Lorain County. Chairman, Gerald Frank, Elyria.

State Band and Orchestra Contest for Class CC, April 28 or 29, Clearview School, Lorain County. Chairman, Gerald Frank, Elyria.

State Band and Orchestra Contest for Junior High Schools, Cleveland, date not yet set. Chairman, Ralph E. Rush, Cleveland.

State Solo and Ensemble Contest, all classes, vocal and instrumental, Oberlin, May 27. Chairman, George Waln, Oberlin.

South Carolina

State High School Contest in Music, Rock Hill, April 7, 8.

Chairman of State Contests, Walter B. Roberts, Rock Hill.

No district contests.

Tennessee

No contests.

Texas

Panhandle Music Festival, Amarillo, March 30, 31, April 1.

President of Panhandle Association, Ellis B. Hall, Amarillo.

State Contest, Corpus Christi, May 13. Contest chairman, Arthur A. Harris, Corpus Christi.

Utah

State Divisional Contest, Logan, April 20, 21, 22.

Chairman of State Contests, A. R. Henson, Logan.

Virginia

No contests.

West Virginia

State High School Music Festival, Charleston, April 29.

Chairman of Contests, J. Henry Francis, Charleston.

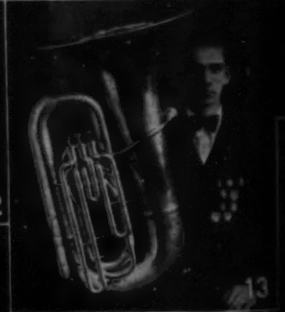
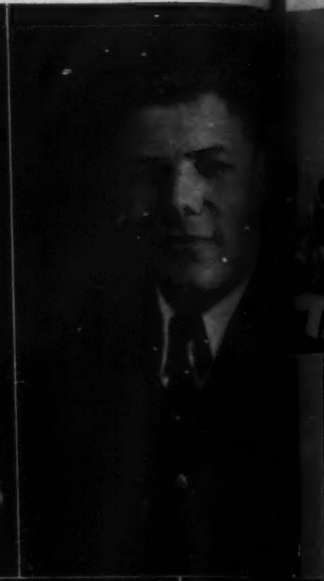
Wisconsin

State Contest, Madison, May 19, 20.

Chairman of Executive Committee, R. W. Bardwell, Madison.

District Contests, generally held about two weeks in advance of State, scheduled for the following places: Northwest, Rice Lake; South Western, Sparta; Western, Eau Claire; North-eastern, Manitowoc; Central, Waupun; Southeast, West Allis.

The Judges The



nk We're Good



1. Ruth Springborn of Muscatine, Iowa, placed 1st in the National at Marion playing the marimba-xylophone.

2. Lane Smith is a member of the Hill Military Academy Band of Portland, Ore., which won 1st place in Class C in the State Contest in 1932 and he won the 1st solo clarinet prize.

3. The Bergenfield, N. J., Grammar School Band, under the direction of H. Wm. Stehn, placed 1st in the grammar school division of the State Contest last year.

4. First place winners in Class A in the Texas State Contest held at Waxachie last year were the members of the Beaumont High School Band.

5. Ralph Besson of Charleroi, Penna., plays the bassoon in his high school band and orchestra and won 1st place in the State Contests in 1931 and 1932. At Marion last year he placed in the 2nd division.

6. The Arthur, Illinois, Township High School Concert Band won 1st rating in Class C in the State Contest in 1932.

7. John R. Kircheis, Jr., of Ida Grove, Iowa, ranked in the second division in the baritone euphonium event at the National Contest last year. He won first place in the State Contest.

8. Robert Francis, of Joliet, Ill., was a second-place winner in the French horn event at the National Contest last year. Earlier that year he won 1st places at the Sectional, Divisional, and State Contests.

9. Clifford Wilcott of McCook, Nebr., was ranked in the second division of the French horn soloists at the National Contest last year. In 1931 he placed first in his District and State Contests in this event.

10. Arthur K. Lampton of Louisville, Ky., is a member of the Louisville Male High School Band and a 1st place winner in the State Contest in the sousaphone event.

11. Adam Layman, who plays with the Louisville, Ky., Male High School Band also distinguished himself in solo work when he won a 1st place in the B \flat alto saxophone division at the State Contest in 1932.

12. Here's a 1st place winner from Kentucky, William Carrier, who won 1st place in the oboe solo event in the State Contest last year. He is a member of the Louisville, Ky., Male High School Band.

13. Kenneth Alderman of Stanton, Nebr., plays the sousaphone and last year he played it well enough to win 2nd place in the sousaphone section of the State Contest.

14. Patrick Henry Junior High School of Cleveland, Ohio, has one of the largest junior high school orchestras in the country and one that has carried off honors in every State Contest since 1924.

15. Dorothy Mae Baumrueck of Elgin, Ill., won 1st place in the State Contest in her class and ranked in the 2nd division at the National Contest last year.

16. Most of the Stanton, Nebr., H. S. musicians play in both the band and orchestra. Since it was organized 5 years ago by its present director, James Johnson, the orchestra has placed 1st twice and 2nd three times in State Contests, and the band, in three years of playing, placed third the 1st year and 1st the next two years.



« We See by the Papers »

Look at These Medals!

Joe Lens of the West Technical High School Band and Orchestra, Cleveland, O., has set a noble example for horn



players. Last year he won no less than four medals by placing first in the horn quartet, second on the string bass, horn and string bass in the orchestra and fourth horn in the band. The outstanding feature of his playing is his remarkable

control of the low tones.

Mr. Peter F. McCormick is the director of the Technical School musical organizations and the school has the unique record of having been represented at every National Contest ever held and always right up there among the first few contenders at that.

They Click!

Rochester, N. H., has a Junior Symphony Orchestra, organized to encourage the young people of the community in the study of music. The average age of the members is thirteen years and there are now twenty-two of them. Recently they gave their second annual concert at the Grange hall, under the auspices of the Parent Association, when they appeared in their blue, gold and white uniforms. In addition to the orchestra numbers there were solos played by each member. They have also broadcast over station WHEB and they have a number of other concert engagements in prospect. J. E. A. Bilo-deau is the director.

Distinguished Guests

The Kalamazoo (Mich.) Central High School Band and combined Junior High Orchestras and Elementary Bands presented an instrumental festival and annual spring concert in the school auditorium on March 17. In addition to the home conductors Cleo G. Fox, Lois Eilers Field and Lorene Schoenfeld, George Amos of the W. S. T. C. Band and Leonard Falcone, director of the Michigan State College Band, acted as guest conductors and the latter gave some baritone horn solos. Several of the band and orchestra members were heard in solo numbers as well.

Try Out Contest Number

This seems to be the season for annual events, along comes the Urbana (Ill.) High School Band with its spring concert, held the latter part of March. Norman C. Johnston, baritone, of the University of Illinois, was the guest soloist and the band soloists were Wil-

liam DeTurk, French horn, and Robert Yapp, French horn. You'll remember both these boys as having been first place winners in the National Contest last year. The "Rienzi" overture, contest number for this year and a humorous sketch, "Southern Wedding," by James Campbell, bassoon, Robert Hurah, trombone, and William Carroll, piccolo, were interesting features of the program.

Giving the Girls a Treat

You remember all about that Midwinter Concert, given by the De La Salle Institute Band of Chicago, which was so successful. Well, the boys decided that it was a program just too good to keep so they repeated it one afternoon recently for the benefit of the girls of St. Casimir's Academy.

Always on Top

Here's a young lady who makes a specialty of getting there first. She's Janet Musselman of Quincy, Ill., and she plays first



flute in the Quincy High School orchestra, first Eb flute in the band and in the school solo club. She also held first chair, flute, in the All-State orchestra in 1932. Her solo accomplishments are equally noteworthy for she won first place

and second in the State Contest last year and played with a flute quartette which placed first in the District and State Contests and second in the National.

The Quincy High School Band is under the direction of Paul E. Morrison and recently gave a most successful concert in the auditorium, the proceeds of the affair being used to purchase emblems and medals for the band members. The band also gives a series of free monthly contests during the year.

Texas Themes

He's in again!—meaning, of course, that Joe Berryman of Edinburg, Texas, is in the papers again. This time it's because he has written a march masterpiece, dedicated to Prof. D. O. Wiley and the Simmons Cowboy Band, "The Round-Up." At the time this new number was introduced by the Cowboys, they also played another of Berryman's compositions, "Texas Ranger."

The public school bands of Edinburg, which are under Mr. Berryman's direction, were heard in an exceptionally fine concert last month. The program included band, orchestra, ensemble and solo selections.

Chamber Music

By way of doing something just a little different the Glenville High School Band and Orchestra members of Cleveland, O., gave a chamber music recital on March 29, for the students and teachers of the school. A trombone quartet, oboe, bassoon and piano trio, concerto for bassoon with string orchestra accompaniment, cornet and trumpet sextette, violin solo, woodwind quintet and string quartet were among the numbers arranged for the occasion. The concert was under the direction of Ralph E. Rush.

Carlare Concert

No grass is growing under the Elkhart (Ind.) High School musicians' feet when it comes to the business of getting their band and orchestra to the contests. Last month they gave a concert to raise funds for just this purpose. The Boys' Glee Club put on a clever minstrel show and the Elkhart High String Ensemble presented an interesting program which included "The Top," by Ball, "Serenade Enfantine," by Bounard, and "Hungarian Dance No. 5," by Brahms. There were three solo numbers, arranged by the director of the ensemble and the high school orchestra, Mr. David Hughes. They were "Valse Bluette," played by Lois Smith, violin; "The Secret," played by Marion Helm, bassoon, and "Nola," played by William Ludwig, Jr., xylophone. Mr. Hughes will direct the orchestra and Mr. J. C. Cheney, the band, at the contest.

Talented Visitor

Because Janice Rood is a member of the junior class in the Summit (N. J.) High School, the student body was afforded an unusual musical treat on March 16. Her sister, a talented violinist and scholarship winner, now studying in New York, gave a recital in assembly.

Woodwind Champs

One of the two woodwind quintets to place in the first division in the National Contest at Marion last year was this snappy looking group from Cleveland Heights High School, Ohio. The five further distinguished themselves by being chosen to play in the concert



which was given at the end of the contest. Shown here are (left to right) Betty Pergande, horn; Ethel Mann, flute; Donald Pease, clarinet; Lucile Wolaver, oboe, and Selma Burwasser, bassoon. In the championship quintet, Joe Rosensweig, winner of the ABA scholarship, was the clarinetist, but he wasn't available for this picture. Mr. Mark H. Hindsley, their director, explains.

They March for Valley Stream



No, the entire student body didn't turn out to pose for this one—it's just the marching band of Central High School, Valley Stream, N. Y. Its membership reaches the impressive figure of 125, but that's only a small part of the school's musical department, which was organized by Mr. John M. Smith five years ago. Today Mr. Smith has under his direction a 55 piece junior band, a 60 piece senior band, a 48 piece concert band, a 45 piece senior orchestra, a 55 piece junior orchestra, reed, string and brass ensembles and a chorus of 65 voices, as well as the lively looking aggregation you see here.

Their Fame Is Spreading

The fame of the Lenoir (N. C.) High School Band is spreading fast as is evidenced by the fact that a large number of out-of-town people attended their recent concert. The delegation from the neighboring town of Hickory was so impressed that they decided they must have a concert of their own, so on March 6, the Lenoir band traveled over to Hickory and put on an equally successful program.

The band is under the direction of Mr. James C. Harper, while the Junior Band is trained by Mr. C. Kermit Bolic. Some of the ensemble groups which have been attracting much favorable notice are the woodwind quintet, the French horn quartet, and the trombone quartet. Joy Martin, clarinet; Sanford Reece, baritone horn; Glenn Palmer, trombone, and Ira Jones, bass tuba, are the leading soloists.

Radio Star Aids Orchestra

Apparently the folks in Wyandotte, Mich., know a good thing when they see it—or should we say hear it? Any way more than 900 of them turned out

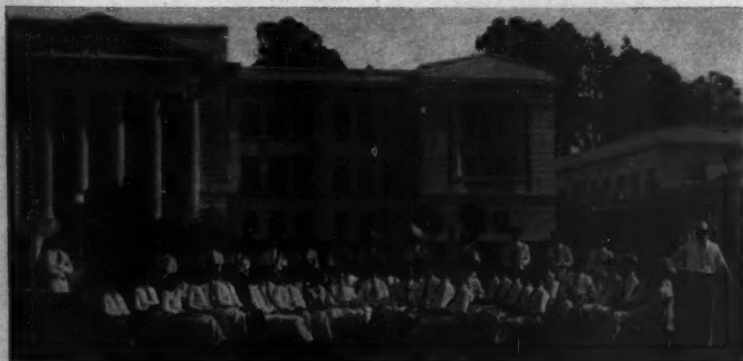
for the joint concert given by the Detroit Conservatory Orchestra and the Roosevelt High School Senior Orchestra, assisted by Billy Repaid, the famous optimist of WJR, and Eugenia Krokon, harpist.

This spring Wyandotte is making four nights of its annual festival with a different program each night, the final one being taken care of by a committee of townspeople, who will present a program by civic groups, orchestra, choral societies and soloists. Kenneth Hauer is the director of music in Wyandotte.

Busy Season

Things are moving fast around Lake View High School, Chicago, for not only is the orchestra busy working on the required number for one of the concerts they have entered, the "Impresario Overture," by Mozart and the optional piece, which will be either Mendelssohn's "Fingal's Cave" or "Figaro's Marriage" by Mozart, but they are also perfecting the selections which they will play in connection with the school opera, "The Vagabond King," in the near future.

California Go-Getters



Out under those sunny California skies the Hayward Union High School Band sits for a picture. If the photographer could have waited a little while longer he undoubtedly would have caught them all dressed up in their uniforms for which they have been working industriously. Under the direction of R. C. Krieger, the band has been making rapid progress this year and increased in numbers from thirty to fifty, which is quite a jump in a year's time.

Win

THAT CONTEST

WITH AN

OLDS

★ You're looking forward to those spring contests; practicing hard; nervous; "cramming" as it is for a final exam. What would you give for some secret trick that would improve your playing, like magic! ever night?

Well, here it is, but it's neither a trick nor a secret. It's just a better trombone. Because, after all, you can't make a trombone sound any better than it was made to sound, no matter how hard you practice. The tone of the Olds trombone is so much finer, more beautiful, than that of ordinary trombones that it sounds better, no matter how it is played. Even a little trombone skill is so magnified by the marvelous tone, and the light, easy action of the Olds, that your playing will seem improved—over night—as if by some stroke of magic.

More of those great trombone artists, whom you have "idolized" on the records and on the air, play Olds than all other makes combined. They are great trombonists, but they are greater performers because they play the Olds. With any other instrument they might have remained unknown. That is why we say you can win that contest with an Olds.

See the complete line of OLD'S Trombones, Trumpets, and Cornets at your dealer's today. Or send coupon for interesting booklet of special interest to every Trombone, Trumpet, and Cornet player. No obligation. (Send today).

CHICAGO MUSICAL INSTRUMENT CO.

National Distributors
300 So. Wabash Ave. Chicago, Illinois

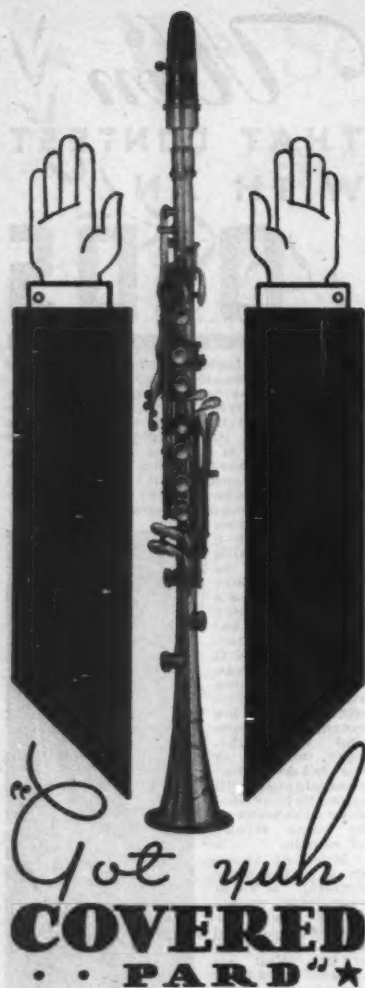


SEND
FOR
FREE
BOOK

CHICAGO MUSICAL INSTRUMENT CO.
300 So. Wabash Avenue
Chicago, Illinois

Please send me your interesting free book checked:
☐ "Trombones by Olds"
☐ "Trumpets (and Cornets) by Olds"
and name of my nearest OLD'S dealer.

Name
Address
City State



Not a squeak! Nary a squeak! When you "cover" on the Covertype, you're covered. Gag six at once, or one at a time. You never miss.

Covertype is a standard clarinet of finest quality. Marvelous action. Tone, in either register, or in any volume, that rivals in beauty the most colorful human voice.

But! it has the addition of a "cover" for each open tone hole, facilitating fingering for beginning bands, avoiding the quacks of imperfect covering, accelerating execution.

Write for descriptive literature. This instrument is designed specially for school musicians and professionals who double. Get the facts. Mail the coupon. No obligation. Do this today.

Pedler WOODWINDS

HARRY PEDLER & CO.,
Dept. S. M. 4-33, Elkhart, Ind.

Without obligating me in any way please send complete information about the "Covertype" and other fine Pedler woodwinds.

Name

Address

Turn State

Please write your director's name in margin below

They're On the Air



The Kalamazoo (Mich.) Central High School Band has 95 members under the direction of Cleo G. Fox. One of their most important activities this season has been the broadcasts in which they have alternated with the school orchestra in presenting over station WKZO. They are also kept busy with programs for assemblies, pep meetings, athletic contests and dramatic productions, and five of their members play regularly with the Kalamazoo Symphony Orchestra.

Entertain Fellow Students

At Fossdick-Masten Park High School, Buffalo, N. Y., the music department recently sponsored two student recitals, under the supervision of Miss Stengel and Miss Link. Participating in the first were Melvin Wilke, piano; Elaine Pollsner, violin; Carl Mobilia, violin; Juanita Dorsey, piano; Ray Fowler, saxophone; Ruth Schlenker, Zelmor Quarles, and Mr. Alvin Uhlman acted as accompanists.

The second included selections by Ruth Schlenker, piano; Carl Mobilia, violin; Zelmor Quarles, piano; John Eisenberger, baritone; Robert Schmidt, piano, and Ray Fowler, saxophone. The accompanists were: Zelmor Quarles, Katherine Herbold and Mr. Alvin Uhlman.

Can You Hear Me?

Do you ever have trouble with your acoustics? They did at the Des Moines (Ia.) High School and the problem was solved effectively and inexpensively in this manner. Heavy curtains of monks' cloths were hung around the sides of the balcony and shorter ones along the balcony rail. The large windows were similarly covered and as a result the

sounds from the stage are now absorbed rather than made to rebound. The device has made it possible for speakers to be heard more easily and improves the musical tones of the band, orchestra and chorus.

Plenty of Novelty Here

Varied instrumentation is one of the unique features of the Wilmington (Del.) High School Junior Orchestra for it has an organ, tympani, as well as the usual complement of trumpets, violins, saxophones and so forth. Although organized primarily for those pupils, who have not attained the standard required for the senior orchestra, the group now includes many apt and talented members. Recently they have been working on the operetta "The Pirates of Penzance" for which they will play the musical supplement. Mrs. Josiah Bacon is the conductor.

A new development at Wilmington is the ten piece dance orchestra which has been organized by the members of the senior class. Bob Nock's wailing saxophone, Graham Taggart's tricks with the sticks on the drums and Joseph McBride's romantic guitar are headliners.

Peekskill Passes Up Vacations



Only two years old, this Peekskill High School Band, but you'd never believe it if you could hear the splendid musical numbers they turn out. Last summer the members continued their rehearsals throughout the summer and played several open air concerts for the enjoyment of the public. During the winter they have given Sunday afternoon programs and they recently were heard over the National Broadcasting Company network from WJZ, New York, when they featured their own march song, "Hail to Our Colors," written by their director, Edwin M. Steckel.

Making His Mark

Although he is but sixteen years old and a senior in the Ashtabula (O.) High School, Ward Davenny has progressed



even more rapidly than that in his musical education. Ever since he was accepted as a pupil in piano at the age of nine by Beryl Rubinstein, Director of the Cleveland Institute of Music, Ward has had splendid teachers and unusual opportunities even though it has meant a fifty-five mile trip to Cleveland

every Saturday. When he was fourteen he played a Caesar Franck Concerto with a Cleveland orchestra under the direction of Frank Ringau, assistant conductor of the Cleveland Symphony, and as soloist with the Institute Senior Orchestra when he played the Schuman Concerto in A Minor. He has also broadcast over WHK on several occasions.

In spite of these unusual accomplishments, music is far from being his only interest. He is a brilliant student, as is evidenced by the fact that he is Valedictorian of his class and he enjoys golf, baseball and basketball.

Some Keen Judging

The highlight of the first annual Tri-State Band Festival, with representative bands from Oklahoma, Kansas and Arkansas, held in Enid, Okla., early this month, was the appearance of Edwin Goldman, conductor of the famous Goldman Band of New York, who acted as guest conductor and judge of the contests. Carl Busch of Kansas City, well known composer and conductor, and Dewey O. Wiley, conductor of Simmons University's Cowboy Band were the other judges.

One Hundred Percent

Believe it or not—James S. Gallagher of Brockton, Mass., has a perfect record for handling the Brockton High



School Band, of which he is drum major, in street and field events and parades. There's a mark for some of you baton twirlers to shoot for! How many of you are there who can show a clean slate for an entire season?

But to get back to Brockton, the band has had a busy season, taking part in assemblies, athletic events, local parades and patriotic celebrations. Mr. F. W. J. Lewis is the director, has been since way back in 1923 as a matter of fact, and he is also in charge of the bands and orchestras in the junior high schools throughout the city.

You'd Never Guess the price of this Saxophone



ASK your music dealer to show you this new model E \flat Alto Saxophone—the Elkhardt 20A.

Forget all about price. Look at it with a critical eye. Play it with the sole idea of finding out whether it gives you the tone and performance you want. Notice how it combines the latest trends in styling and the newest improvements in construction. See how the new high E and F forked mechanism speeds up your execution of fast and difficult passages.

This model has full, tempered scale, direct octave mechanism and drawn tone sockets. And its rich, mellow tone meets every requirement for band, orchestra or solo work. Modernistic engraving, hand cut and burnished. Pearl inlaid finger tips. The kind of an instrument you'll be proud to own.

Test it in every way you know. Then try to guess the price. Chances are, you'll be many dollars too high. For this new saxophone—like all Elkhardt Instruments—gives more value per dollar than would be possible were it not for Elkhardt's policy of standardizing on quantity production of moderate priced instruments.

See this big value at your dealer's now. Don't let a makeshift instrument retard your progress when you can own a dependable Elkhardt at a surprisingly low price.



SEND FOR FREE BOOK

New Elkhardt catalog pictures and describes complete line of 33 splendid models. All factory guaranteed. Easy terms if you wish. Write today for free copy.



ELKHART BAND INSTRUMENT CO.
432 Jackson St., Elkhart, Indiana

Please send me free and without obligation, new catalog of Elkhardt Band Instruments and details of your home trial, easy payment offer.

Name _____
Address _____
Town _____
State _____



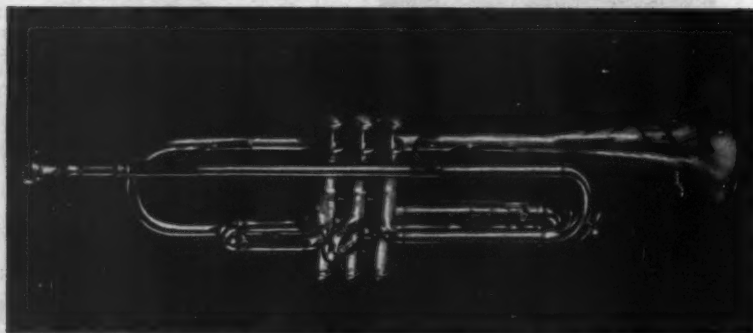
The teacher said, "It can't be true!
No one could play as sour as you."

-AND THEN I BOUGHT A MARTIN

"Build the finest trumpet that skill and money can produce." That was the command to Martin designers that brought out the Martin Imperial. Now, Professional Musicians, everywhere, say "It is the finest trumpet ever made."

Valves and slides are nickel silver, hand ground, smooth as oil; guaranteed leak-proof by underwater test. The least particle of air, blown into the Imperial mouthpiece is amplified in beautiful tone. Nothing escapes. It is the easiest of all trumpets to play.

Tone, power, chromatic precision; the new Imperial will skip you ahead into the first class. Three different sizes; there's a choice of bell metals—something new; and there are so many little refinements, they make your old trumpet look as antique as a 1927 car.



MARTIN Imperial Trumpet

A beautifully illustrated Folder-Catalog has been specially prepared, for you, to tell you all about this marvelous new trumpet. Send for it. There's a coupon below for your convenience. Know your trumpets. Get posted on the Imperial. Send coupon today for latest news.

MADE IN AMERICA
BY AMERICANS
FOR AMERICANS

Buy American

Martin Band Inst. Co.
Elkhart - - - Indiana

Ask about Martinamel, it makes our instruments spot and tarnish proof.

MAIL TODAY

Martin Band Inst. Co.
400 Martin Bldg.,
Elkhart, Indiana

Yes, I must know my Trumpets. Send me complete information, and pictures, of the new Martin Imperial.

Name

Address

Town..... State.....



This colorful Folder-Catalog illustrates the new Martin Imperial Trumpet, explains its many unusual advantages, and shows pictures of its special features. Send for your copy. It is free. Use the coupon. This does not obligate you in any way, or send a postal card.

Composers, Attention!

We know the really earnest student of music never gets quite enough of his subject and here's an opportunity for you to swap views with a young director in Kentucky who writes us as follows:

Am a young man, and a younger musician, but am directing all musical activities of four high schools here in the Blue Grass region of Kentucky. My instruments are piano and slide trombone.

I do a little composing or make attempts at it occasionally and would like to correspond with other boys and girls of other sections of the country who write songs or instrumental numbers for the fun of it—would like to exchange MSS with them for our mutual benefit and criticism. Could you help me in getting in touch with those of other schools who might be interested in corresponding with me?

I think you are doing a mighty fine piece of work with your magazine. And the practical, educational articles you print on the different phases of musical expression are worth many times the price of the magazine.

With best wishes,

A. T. Hardy,
Harrodsburg, Ky.

Welcome, Herman!

Our new Owatonna, Minn., reporter, Herman Bohnhoff, Jr., makes his debut with an account of the Owatonna High School Band and Orchestra. The band has been busy all year playing for the school assemblies, basketball and football games, the Orange and Black Day program and a number of community affairs. Its big moment will come when the town plays host to the Big Eight Music Festival and second only to that is the festival with Owatonna's old time rival, Faribault.

While the orchestra has not made quite as many public appearances as the band still it has given a good account of itself. Recently it furnished the music for the Glee Clubs' presentation of "The Vagabond King". The orchestra, too, will have its share of the Big Eight Festival activity.

The Big Broadcast

If the boys and girls of Stockton (Cal.) High School aren't careful their hats will be getting too small for them, especially after all the glowing praise they received after their "Big Broadcast" last month. The program was heard over KFRC, San Francisco, and it represented the combined efforts of some 350 members of the musical department of Stockton, probably one of the largest projects, if not the largest, ever undertaken by high school students in the West.

After the broadcast the participants marched to the Hotel Whitcomb for luncheon and afterwards they all went to inspect the historic "Old Ironsides" now on exhibition in the harbor there.

Old Favorite

That perennial favorite, "The Mikado" was presented at East High School, Des Moines, Ia., recently and it was given an enthusiastic reception by the students and their parents and friends.

Who's Who

This Month

Martha Hamilton

Sigourney, Iowa

Is Elected to Our Hall of Fame

PICTURE ON FRONT COVER

MARTHA HAMILTON, who hails from Sigourney, Ia., has been studying music since she was eight years old. After two years of piano she began to specialize in the percussion instruments, drums, bells, tympani and marimba xylophone. She is now also a student of the viola.

When in the sixth grade she was admitted to the high school orchestra and band and when in the ninth grade she became a member of the High School Girls' Glee Club. All of these organizations have played a prominent part in the Iowa State Musical Contests and every year at least one of them has received a high rating, seldom placing below second.

At the age of ten Martha began playing marimba xylophone solos for public entertainments. At times she was accompanied by her brother, an accomplished flutist who had had the distinction of playing with the University of Iowa Band and Orchestra and the University of Washington Band. Aside from the instruction received from the high school supervisor of music she has studied percussion under J. Worth Allen and attended the All-State Orchestra summer session of the University of Iowa.

In 1931 at Jefferson Field, Muscatine, Iowa, both Martha and her brother were members of the Sigourney Municipal Band which placed second at the music festival held in connection with the appearance of the

United States Army Band. The contesting bands were from southeastern Iowa and there were several from Illinois. The contest was judged by Capt. W. J. Stannard, Leader, Thos. F. Darcy, Second Leader, and one other member of the Army Band.

In 1932 when the Departments of Speech, Art, and Music of the University of Iowa combined to present Paul Green's "Tread the Green Grass," a fantasy, with musical accompaniment throughout, composed by Lamar Stringfield, Martha played the tympani in a selected adult orchestra. During the six nights' performance the composer was the guest conductor and on the first night Paul Green, who won the Pulitzer prize in 1927 was a guest.

Miss Hamilton won the only first place given in the xylophone contest at the Seventh Annual Iowa State High School Festival in 1932, receiving a gold medal, and at Marion, Indiana, she was awarded another gold medal for first honor rating. She has played over radio station WSUI and has recently been complimented by an invitation to play two groups of xylophone solos before the Forty-second Continental Congress of the Daughters of the American Revolution, meeting in Washington, D. C. She also has been offered several scholarships by universities and colleges. Martha was sixteen years old last October and is a member of the junior class of Sigourney High School.



*Lyon & Healy
Invites You to
Visit our Store when
you come to Chicago*

There are many things of interest you will want to see here when you attend the N. B. C. in June. We shall be glad to show you our—

Large Collection of Band and Orchestra Instruments of Leading Makes. Models for amateurs and for Professionals.

World's Finest Collection of Rare Old Violins (many of them worth a fortune).

Instrument Repair Dept. where instruments are sent from every part of the country for expert service.

Any instrument may be purchased on our Easy Payment Plan. Free Lessons. . . Large stock of reconditioned instruments at very reasonable prices.

Before You Buy, Come to

LYON & HEALY

Wabash Ave. at Jackson Blvd.

.....MAIL THIS COUPON.....

Lyon & Healy, Chicago

Please send me literature about the.....

.....(name instrument)

Name

Address

Do You Want a ... NEW INSTRUMENT to play in the Spring Contests?

This year, of all years, school band and orchestra contests—and the fast growing solo and ensemble events—should be the biggest and finest ever held. Every eligible school band in the country will want to participate in the mammoth National Contest in Evanston, Illinois, and visit the great World's Fair. Every band will surely enter its own State Contest in hope of attaining that honorable eligibility. Every musician will be in fighting trim; every uniform spotless; instruments shining new. Fine equipment will play an important part in this year's results.

NOW IS THE TIME • DON'T DELAY

You would like to have a new instrument to play in the spring contests, wouldn't you? Well, you can have it. There is nothing musically better than a Pan-American, yet they are not expensive. Besides, the easy monthly terms are so easy that any boy or girl, ambitious enough to earn a place in the school band or orchestra, can by that same ambition, and our help, get that new Pan-American so much needed and desired. But you must not delay. Now is the time. Send today for the catalog of new 1933 Pan-Americans. Tell us what kind of instrument you now play, and what new Pan-American you would like to have. Send the coupon now. You must start practising on your new instrument at once.

SCHOOL BANDMASTERS COMPLETE YOUR INSTRUMENTATION



Please don't handicap your band with a "synthetic" instrumentation. This is one of the items on the score that is judged mathematically and substitutions penalize your rating without mercy. So fill up your gaps with Pan-Americans. Get the instruments you need to meet the standard instrumentation. Write for the Pan-American catalog today. State your case frankly. We'll do everything in our power to work out a plan by which you can finance your purchases.

SEND THE COUPON NOW
FOR THIS WONDERFUL
Free Book!

PAN-AMERICAN BAND INSTRUMENTS

PAN-AMERICAN BAND INSTRUMENT AND CASE COMPANY, 1003
421 Pan-American Building, Elkhart, Indiana
Gentlemen: please send your new catalog and complete information about

Mention instrument here
Name _____
St. or R. F. D. _____
City _____ State _____
If director, write in margin or in separate letter, stating instruments needed.



Debussy Compositions Recently Discovered

It has often happened through a curious combination of circumstances that some of the most valuable works of famous composers have not come to light until long after their deaths. A notable example of this was the popular "Fantaisie Impromptu" and the posthumous nocturnes and waltzes by Chopin.

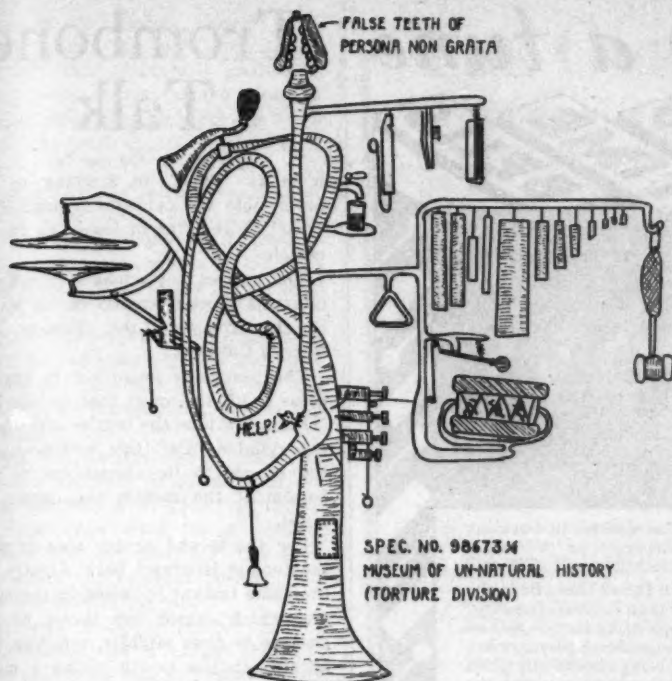
Such a circumstance now has been written into the historical musical record pertaining to the great French master; Claude Debussy. Claude Debussy died in 1918 and now for the first time, in the year 1933, two of his compositions are being published. One of these numbers is a song, "Sleep, Dear Love," the words by Theodore de Banville, and experts pronounce it a real Debussy masterpiece. It so happens that this song was dedicated by Debussy to his schoolmate, Paul Vidal, in whose possession the manuscript remained until he died last year.

The other discovered Debussy manuscript is a piano composition entitled "Page d'Album," written by Claude Debussy during the war and under the most interesting circumstances. One day a committee representing the relief organization "Le Vêtement du blessé" called on Debussy and asked him for a manuscript that might be sold at a forthcoming benefit auction. Debussy agreed to present them with such a manuscript but, instead of passing over to them a fragment from his files, went to his studio and within an hour brought into being the manuscript of this delightful slow waltz. The pencil copy of this manuscript dedicated to his wife has been but recently discovered and through her kind permission is now published.

Maurice Dumesnil, eminent French concert pianist, who is so well known to American audiences, edited these numbers which are now being published by Theo. Presser Co.

New Stuff

Wednesdays and Fridays find the young musicians of Sanford (Me.) High School hard at work, for on those days the band and orchestra practice is held. The band recently played at an assembly and also assisted in entertaining the Square and Compass Lodge. Right now they are busy with several new numbers, in hope of having them ready for their next engagement.



The instrument above was taken in the siege of the bandroom by the Deerfieldites in 1932. It had been used to shatter nerves, loosen bridge work, and encourage insanity. How glad we are that we were not alive in those barbarous days when the heavens were shattered with an uncanny acoustical phenomenon.

Drawn by Richard Riehl, student cartoonist at Deerfield-Shields High School, Highland Park, Illinois, and inspired by Edmund Koebelin, Drummer.

Dr. R. S. Rahte's Joke Column

Englishman had this poem placed on his tombstone: "Remember, men, as you pass by, so as you are once was I. So as I am you must be. Prepare to die and follow me." An Irishman passing by read the poem and added: "To follow you I am not content, until I know which place you went."

"Why don't they hang horse thieves any more in Crimson Gulch?" asked the salesman.

"There aren't any more," answered Cactus Joe.

"No more thieves?"

"No. No more horses."—Washington Star.

Two golfers, strangers to each other, happened to meet on the links.

"See that girl over there?" asked one. "Imagine her parents allowing her to appear in public in plus-fours. Just copying men's clothing."

"That, sir, is my daughter," said the second golfer.

"Oh, pardon me. I'm sorry that I didn't know you were her father."

"I'm not; I'm her mother."

If they had played golf, what notable might have said for publication:

Caesar: "I shot, I sliced, I bunkered."

John Paul Jones: "I have not yet begun to putt."

Perry: "We have found the balls and they are ours."

Jackson: "Don't shoot until they're on the green."

Sherman: "Golf is hell."

Junior—I owe all I have to one woman.

Sophomore—Your mother?

Junior—No, my landlady.

Three men were sentenced in Chicago for carrying weapons in their automobiles. They should have understood that in Chicago that's what violin cases are for.—St. Paul News.

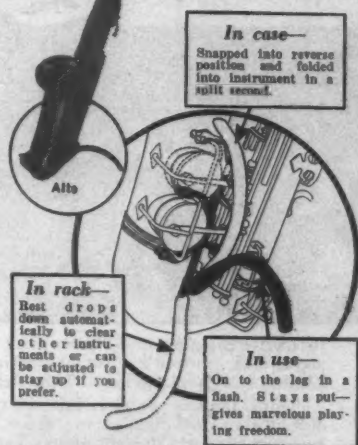
A train operating between Moscow and Tiflis, a journey taking 76 hours, has radios, telephones, a library and a special car for "culture and rest" as attractions.

Latin Teacher: Do you know what nullus, a, una means?

Bennie: No.

Latin Teacher: That's correct.

AT LAST no strap!



In case—
Snapped into reverse position and folded into instrument in a split second.

In rack—
Rest drops down automatically to clear other instruments or can be adjusted to stay up if you prefer.

In use—
On to the leg in a flash. Stays put—gives marvelous playing freedom.



Endorsed by—
Dick Stabile and Sax Section of Ben Bernie's Orchestra
Bert Bivik and Sax Section of Wayne King's Orchestra
Bennie Williams and Sax Section of Hal Kemp's Orchestra
and leading Saxophone Artists of other Famous Orchestras

The SAX-O-REST

(Pat. Applied For)

wipes out the pet peeve of every saxophone player from professional to pupil

Was there ever a saxophone player who hasn't prayed for a better method of supporting his instrument than the awkward back-straining strap? The Sax-O-Rest is the answer to that prayer—the achievement of a professional saxophone player who had for years rebelled at the strap and at last DID something about it. No wonder, then, that it has received the endorsement of famous saxophonists like those listed above.

Study the illustrations: The Sax-O-Rest fits any saxophone, and can be attached by anyone in two minutes. Once attached, it becomes a permanent fixture that will last as long as the instrument. It is adjustable to the height of the player, and can be folded into the instrument when placing the saxophone in its case. It is beautifully silver or brass finished and the leg rest is padded with black plush.

GREATER PLAYING FREEDOM

Those who use the Sax-O-Rest have found not only a blessed relief from the tugging strap, but, still more important, an undreamed of freedom of wrist and finger muscles that gives the player's ability a new range. The Sax-O-Rest speeds up changing of instruments—appeals to the arrangers by eliminating long modulations—dresses up the orchestra—saves wear on coat and vest—saves laundry.

JUST MAIL THE COUPON

Sooner or later you will use the Sax-O-Rest. Why not steal the jump and know its advantages at once? Simply send the coupon below and remove the letters at ease.

INTRODUCTORY PRICE ONLY \$2.65

Sax-O-Rest Company, 2548 N. Sawyer Ave., Chicago, Ill.
Enclosed find (\$3.65 each) for which please send _____ Sax-O-Rests as indicated in these squares:
Alto ☐ Tenor ☐ C Melody ☐ Bb ☐ Make _____
Finish ☐ Satin Silver ☐ Polished Brass
Name _____
Street and Number _____
City and State _____

Let's play a tune on the



It's much more entertaining than a game. And a perfect rhythm drill. For every player must perform his part, as accurately as a metronome, or "all is lost." Rhythm drills, with the Tuned Time Bells, leave an indelible mark of "Time."

This is the way you play: Take the small set of 8 Tuned Time Bells, the diatonic scale from middle C to C above. Each note is an individual tone bar. You pass them out to eight players. Each has a copy of the music—the piece you are going to play—and a mallet. You count the time, and each player strikes his bar when his note appears in the music. Each bell being a beautifully toned instrument in itself, when the number is successfully played as to time, the music is as one playing on a standard set of orchestra bells.

For any group, needing "time" practice, regardless of age or experience, the Tuned Time Bells are the finest of drill masters. And it's so enjoyable. An ideal "time" drill diversion for school band or orchestra. Equally wonderful training for the advance rhythm band. Listeners, counting, benefit equally with players.

Two size outfits: the 8-bell, and a 20-bell chromatic, from middle C to G, above. Both sets are specially cased and include the 28 page Chesley Mills Instructor. Four specially arranged numbers are supplied with the 8-bell, and nine with the 20-bell set.

Send the coupon now for much more information about this new innovation in time study. No obligation, of course. Do this today.



LUDWIG & LUDWIG

LUDWIG & LUDWIG, 415 Ludwig Building
1611-37 N. Lincoln St., Chicago, Ill.

Gentlemen: Without obligation to me please send fully illustrated information about the Ludwig Tuned Time Bells. (If catalog of Ludwig Drums and Percussion Instruments is also desired, please X this square ☐).

Name _____

St. or R.F.D. _____

City _____

State _____

Indicate position here ☐ Student ☐ Director ☐ Supervisor

Trombone Talk

(Continued from page 20)

mula is "Tuee", in slurring to the lower note the opposite is applied as "Teu", by relaxing or loosening the lip muscles.

The correct performance of slurred intervals depends greatly on the action of the TONGUE, LIPS, THROAT and BREATH CONTROL.

The tongue is important in that it helps to lift the upper tone or interval.

For a low tone the tongue articulates the syllable "Tu", this action causes the tongue to lie almost flat in the bottom of the mouth, the throat relaxed.

For the second or top note of slur the tongue is drawn back slightly, at the same instant is raised in the middle, which causes the throat or air passage to close slightly, reducing the opening in the mouth giving a mute articulation of "EE".

You will find by carefully humming or singing the articulations "Tr-eue-u-o" many times over, that the tongue acts like a shuttle, once lowering the tone, and then lifting or raising the tone.

The action of lips must correspond with the movements of the tongue, for a low tone the lips are relaxed, for a high tone the lips are contracted or stretched.

This loosening and tightening of the lips is controlled by the same muscles of the face that control our expressions of sadness and gladness or laughter.

It is the continuous motion of tightening and loosening that develops the required muscles, and gives the proper exercise, thus giving the player a greater endurance, a smooth tone, control, and greater technical possibilities.

PROBLEM THREE consists of exercises especially designed to impart that smoothness of tone, flexibility of the lips, and endurance.

Exercise A consists of thirds and fourths.

Commencing with half-notes, it passes to quarters, eighths and sixteenths.

It should be played slowly and softly at first, carefully observing the action of the tongue, also remembering that the lower lip will have a tendency to move up as the tone ascends.

Take a full breath, then attack the F note in a subdued manner using the articulation "Tu", sustain the tone softly for two counts, then contract or stretch the lips, at the same time the

center of the tongue should raise slightly giving the mute articulation of "EE", this effect will produce a raised tone which should not be stopped when passing from the F to B flat, the tones should slip into each other.

Measures three and four consist of F, and A natural, in playing this section the lips and slide must move in unison, as the tone moves up the slide must move quickly to the second position.

If the tone breaks in going up, try it again, for you must play the half notes evenly and smoothly before you can hope to play the quarters, eighths and sixteenths.

This exercise can also be played in different positions, by substituting the sixth position for F, short fifth for B flat, and short sixth for A natural, however first get control of this exercise using the original positions before you attempt the other.

Exercise B is articulated in the same manner as A except that the tones are higher and will require more tension of the lips.

Exercise C is played entirely in the first position, method of articulation is same as explained for other exercises, after gaining control of the tones as should be in first position, then play the same exercise second position, third, fourth, fifth, sixth and seventh.

Keep the time steady, take a full breath and endeavor to play entire exercise with one breath, repeat each exercise as often as is necessary to gain complete control.

Exercises, D-E-F and G, are played in a like manner, however they give the student greater difficulties, you will notice that the intervals are greater.

These exercises should be played often, very slowly at first; get control of every tone then increase the speed gradually, do not force the tones, play them softly and well connected.

Be patient, slow persistent practice will bring desired results.

Repeat each exercise many times using all seven positions.

Observe the action of the tongue, lips and breathing, when playing the given exercises.

Rest at the first sign of fatigue, but always come back for more, do not neglect to practice slurred intervals every day for they give flexibility and endurance.

In order to get more practice material on this subject I can readily refer the student to pages 38 to 47 in Arbans Method which contains some very good material for the development of Flexibility of the Lips and Endurance.

THE ONE WHO WINS

POSSESSES THAT EXTRA SOMETHING
THAT COUNTS

In Music the Best Performers Know the Value and Need of Being Informed as to the Structure of Music and the Development of the Art.

You will enjoy making acquaintance with these things through

HARMONY BOOK FOR BEGINNERS

By DR. PRESTON WARE OREM

Great composers, leading critics and practical teachers have praised this book most enthusiastically, but, best of all, those studying it find it thoroughly enjoyable and understandable. It provides a strong foundation for future musicianship. John Philip Sousa said of it—"the text is so lucid that he 'who runs may read.' I commend it to the student of harmony."

Price, \$1.25

THEORY AND COM- POSITION OF MUSIC

By DR. PRESTON WARE OREM

Those who already possess an elementary knowledge of harmony here are led into *Melody Making, Harmonizing Melodies, How to Write an Accompaniment, Modulation, Modern Harmony, Musical Forms, etc.*

Price, \$1.25

STANDARD HISTORY OF MUSIC

By DR. JAMES FRANCIS COOKE

Just imagine a real lover of the art not knowing what this book tells about the growth and development of music through the ages, its great masters, its various schools and its national groupings! This book is an intensively interesting conversational story of the romance and lore of music. There are over 150 illustrations and portraits.

Price, \$1.50

MUSICAL DICTIONARY AND PRONOUNCING GUIDE

By H. N. REDMAN Price, 60c

This concise dictionary gives the information that saves the music student from being at a loss as to the meaning or pronunciation of musical terms.

PIANO STUDY IS AN ASSET TO PLAYERS OF OTHER INSTRUMENTS

The realization of this has turned many to the

BOOK FOR OLDER BEGINNERS IN PIANO PLAYING

By JOHN M. WILLIAMS

Teachers and students everywhere are delighted with this piano instructor which is particularly designed for beginners along in their teens or in adult years. The piano enables the all-around music lover to penetrate to the very end of the musical world. It is the basic instrument and combines melody, rhythm and harmony in its comprehensiveness.

Price, \$1.00

Two Piano Albums That Are Winning Friends

SPRIGHTLY RHYTHMS

For Piano Solo Price, 75c
Bright, melodious piano pieces for pastime playing or for accompaniments for tap, soft-shoe or ballet dancing.

BALLET MUSIC, OLD AND NEW

For Piano Solo Price, 75c
Ballet gems from the creations of master and contemporary composers. For average players.

THEODORE PRESSER Co.

World's Largest Stock of Music of All Publishers
1713 Chestnut St.
Philadelphia, Pa.

Catalogs on Any Classification of Music Cheerfully Supplied on Request

Ask for a copy of our "Violin Solos" Thematic Booklet F. 4. It shows portions of over 50 Violin & Piano Pieces in all grades. Sent FREE.

MY OFFER TO YOU STILL HOLDS GOOD

MANY CORNETISTS and teachers accepted my invitation to own the great Bellstedt cornet solos for only \$1.20 apiece. Even more, they wrote me afterwards that these incomparable solos gave them more pleasure, more self-improvement, more technique and tone than any other cornet solos they had ever played. ● "Please don't increase the price," one director wrote, "for every cornet player who reads *The School Musician* should own at least one of these masterpieces." ● So my offer to you is still good—\$1.20 for each of these brilliant Bellstedt solos you buy, including a full piano accompaniment. ● Here they are; you make your own choice — NAPOLI; PRINCESS ALICE; THE AMERICAN BOY; STUDENT'S SWEETHEART; LA MANDOLINATA; CARMEN FANTASIE. Mail your order to me, with check, money order or registered currency. I'll get your copies off to you promptly. Just address me;

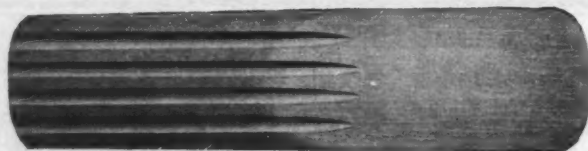
FRANK SIMON

P. O. Box 108-B Middletown, Ohio

GET AHEAD WITH BELLSTEDT SOLOS

Send in Your Subs

SAXOPHONE
REEDS



CLARINET
REEDS

Pat. in U. S. A.

VIBRATOR REED

MADE IN TEN STRENGTHS No. 1 SOFT TO 5 1/4 HARD

"The Living Soul of the Saxophone and Clarinet"

AT YOUR DEALER OR

H. CHIRON CO., Inc.

233 West 42nd St.

New York, N. Y.

Send for this Free Book

Band and Orchestra Directors!
Supervisors of instrumental music!
Send now for your free copy of my book.

"How to Find and Prepare
INSTRUMENTAL TALENT
for Bands and Orchestras
in the Lower Grades"

also a sample copy of the Saxette instruction

Saxette Co. Delaware, Ohio

Without obligating me in any way please mail your booklet. Check here ☐ if you wish also a sample copy of the Saxette instruction book for inspection.

Name Position in School
Address Town State

tion book which will convince you of practicality of our method, and the fundamental usefulness of Saxette instruction.



The Story of the Talent Scout

How other schools are using the "Talent Scout" to find the musical and eliminate the unmusical student is interestingly told in our booklet, with many convincing pictures. Send for yours. The Saxette Company Delaware, Ohio



AMERICA FIRST!

Buy American Products!

Give American Work- men Employment!

Receive American Value For American Dollars!

(Write for descriptive circular of new Thermos Clarinet. Warm from mouth-piece to bell at the opening of the performance.)

WM. S. HAYNES CO.

108 Massachusetts Ave.
Boston, Mass.

LEEDY
Secretary



STRUPE
President

True-Tone Machine Tympani

Non Comparable Tone and Design

Endorsed and Played by Karl Glassman
with Walter Damrosch Orchestra
3807 Orchard Ave., Indianapolis, Ind.

How to Plan Band Classes

(Continued from page 15)

Baritones and Trombones.

Period 5. Class "E", Transition Group—from beginners' books to advanced methods.

Period 6. Class "F", Advanced beginners. Students who have studied four months or more.

Period 7. Class "G", Beginners Group, Starting at the beginning of each Semester.

To make this schedule possible, the classes must be rotated over a seven week period. That is, Class "A" comes for their lessons the 1st period the 1st week, the 2nd period the 2nd week, etc., until the seven periods have been covered. The average student carries four regular subjects which means that once in seven weeks he will miss each of his classes once. We find this does not seriously handicap the student in his regular work and whatever inconvenience he is put to in making up his required work is more than offset by making it possible for him to receive the proper grade of instruction on his instrument.

This plan makes possible seven grades of technical ability, with each student in his proper grade, instead of limiting the classes to beginners and advanced players as some schools still do.

The advantage to the instructor lies in the fact that he can conscientiously instruct each group by using material that all students in the class can play. It allows him to segregate his rhythm section in Class "D" which is most important. A beginners class can be started each semester by moving the people in Class "F" up to "G", or "E", if their progress warrants such.

The material used for the class lessons should be methods in unison such as the "Universal Teacher," by Maddy & Giddings, for the beginners in Class "F" & "G". For Class "A", White's Scales and Exercises used at the Army Band Leaders School. For Classes "B", "C", & "D", Jenkin's Advanced Lessons. Class "E" should work in both the beginners' Universal Teacher as well as the "Advanced Lessons" for at least six months before being admitted to the band. They should come into the band individually and not as a Class so that the instrumentation may be kept balanced.

The class lesson should be devoted mainly to these unison studies, but part of the time may be used to read-

ing the band numbers to be played at rehearsal.

To the student the advantages are greater than those to the instructor or the school. The advanced player is not limited and the people in Class "A" have more incentive to work because they are given harder exercises and greater technical speed is acquired. Independence is developed in the players of Class "B" because they can not rely on help they previously had from the advanced players. The pupil who has not been practicing at home finds himself in a class in which all are equal. If the student has any ambition at all this should start him working for a higher classification.

The student who is capable, yet slow in grasping the fundamentals, is given a chance to plod along making consistent progress rather than be swamped by music too advanced for him to even attempt.

The progress of the individual pupil depends upon his serious application to the instrument at home during the week. Thirty minutes each day for Classes "F" and "G" should be sufficient time for most Brass instrument players. The wood winds may do slightly more, and the percussion players should do easily one hour each day.

Class "E" would not be overtaxed by doing forty-five minutes to an hour daily. The advanced classes are receiving two hours of training on their regular band day, and should do a minimum of one hour daily or six hours per week out of school hours. The average student can do this without interfering with his recreation and home study on regular school subjects.

While most qualified bands are receiving state credit for this work, still it is generally considered an extra-curricular subject. Band Classes may well be presented solely from an Educational point of view. The complete concentration required of the individual is invaluable in the development of coordination between the hand, eye and brain. The Band also offers an outlet for energy and utilizes a few hours each week to profitable usage of leisure time.

The many trips a band takes offers very pleasant recreation to the group. No one who has ever played in such an organization can hear a band without feeling the spirit of the music, and thus music appreciation may be taught best by participation.

I will be glad to hear from any band instructor who has any suggestion of value to offer on this plan. Let me know how it works for you if you try this program.

10
YEAR OLD
BOY

Earn \$500 IN 14 MONTHS

Positive Proof that the Xylophone is the Quickest and Easiest Way to Musical Happiness

●Fifteen months ago Louis Windt, 10-year old pupil of the Cameron School in Chicago, knew nothing whatever about the Xylophone.

Today he appears regularly as featured soloist of many school orchestras. He is in constant demand (after school) at lodges, clubs, theaters and conventions. He earns up to \$30 for each appearance. And now, to cap the climax, he has just been chosen for the Soloist Division of the big and famous World's Fair Marimba Band!

Aside from the money, think of the fun that Louis has; and consider the future he has before him . . . all because he had the good sense to select the most brilliant and spectacular and yet the easiest of instruments to play!

Louis's experience is real food for thought for students who really want to succeed. Why not investigate by writing today for the new Deagan catalogue telling all about the Deagan line and the special proposition for school musicians?

J. C. DEAGAN, Inc. 6994 Deagan Building, Chicago, Ill.

DEAGAN WORLD'S FINEST PERCUSSION MUSICAL INSTRUMENTS

THE NATIONAL BAND BOOK A Collection of 16 Easy Compositions by Ed Chenette

Makes the school band sound like a professional organization . . . written by a man for years actively engaged in teaching school bands . . . skillfully arranged in modern style . . . rapid passages fluent and easy.

Includes stirring marches, parade and concert . . . a melodious solo for cornet, baritone, or trombone . . . a fascinating Spanish serenade . . . novelties in modern dance rhythm . . . useful overtures . . . melodious waltzes . . . a concert novellette . . . a characteristic Indian dance. . .

Effective — Practical — Indispensable

Send for a sample solo cornet part

G. SCHIRMER (INC.)

3 East 43rd Street

New York, N. Y.

MOST MARVELOUS INVENTION
(Pat. Jan. 1929)

IT'S A
BLESSING

Sent on
10
Days
Free
Trial

A trumpet built strictly in Bb with positive sure patented A and tuning slide. The best trumpet on earth built by the world's foremost trumpet and cornet builders.

Write for catalog and price list. Agents wanted.

EMIL K. BLESSING CO. Established 1906 **Elkhart, Ind.**



WORLD FAMOUS DRUMMER

finds key to success



FRANK A. SNOW
with Herbert Clarke's Band,
Long Beach, Calif.

TWICE 'round the world with Sousa's Band ...Touring for years with Innes and Gilmore... now with Herbert Clarke's Band at Long Beach, California . . . Author of a "best-seller" Drum Instructor and known as one of the greatest of all drum technicians —

Frank A. Snow has reached that select circle of successes which is the goal of every ambitious musician. The example of men like Snow is invaluable to Drummers everywhere. He would be glad to tell you, for instance, that good instruments are essential to success and that he places Leedy at the top of the list. For more than 35 years Leedy Drums and Drummers' Instruments have been first choice of leading professionals. Why not give *yourself* the same advantage at no increase in cost?

WRITE for FREE BOOK

See the new models at your music dealer's store. Or write us for attractive catalog of Drums, Drum Accessories and Mallet-played Instruments. Filled with valuable tips to drummers. It's free.

LEEDY MFG. CO., 463 Leedy Bldg., ELKHART, INDIANA

Leedy

THE WORLD'S FINEST
DRUMMERS' INSTRUMENTS

Patriotic Citizens!

*Buy American Made Goods!
Help Uncle Sam Get on His Feet!
Give American Workmen Jobs!
School Supervisors report cheaply
made foreign flutes fit for scrap
heap after year's use!*

WM. S. HAYNES CO.'S superlative American-made sterling silver Flutes and Piccolos stand every test and last a life time with proper care!

Branch Salesroom and Repair Shop, 15 West
Fifty-first St., New York City, N. Y.
Main Factory, Salesroom and Repair Shop

Wm. S. Haynes Co.



WM. S. HAYNES

Founder

WM. S. HAYNES CO.
Est. 1888

108 Massachusetts Ave.
Boston, Mass.

Fashion Notes for Trumpeters

(Continued from page 12)

the preceding measures a trifle slower than you ordinarily would in order to secure the full effect of the more rapid tempo. Contrast is very valuable in solo playing.

Many of the solos will have triple tonguing passages in them. To actually execute a triplet is ridiculously simple, but to play a group of triplets correctly is another matter. The first note in every triplet is by far the most important one. It really is the theme tone while the two remaining notes are merely a flourish. In playing the triplet, the first note is not necessarily marcato but rather it should be broad. A good idea is to practice a triple tonguing passage by playing only the first note of the triplet. Then, try and produce almost the same effect after adding the two extra notes of the triplet.

Then by all means do not play "flat footed." Many of the solos have groups of sixteenthths. They should be played lightly with a clear articulation like a classical dancer rather than broad, thick and flat footed like a two hundred and fifty pound policeman. Try and produce the effect of light airiness.

It would be possible to continue this discourse on solo style for many pages if space would permit. However, I would earnestly urge that any reader of this article who intends to enter the impending solo contests, give some serious attention to his style. Have you ever heard a solo that seemed to be played perfectly and yet it did not satisfy you? Just what was wrong was difficult for you to determine. There is no doubt that a little attention to style would have improved that solo remarkably.

Organ Featured

In a novel program arranged for an assembly, the Withrow High School Band of Cincinnati, O., featured the ever popular musical selections from "The Chocolate Soldier". Martha Strauss was at the organ. Two amazing skits on timely matters in Withrow life completed the entertainment.

Contest Minded

There's a treat in store for Stevens Point Teachers College this month for the Wausau (Wis.) Senior High School Orchestra will present a program there in which a Mozart symphony and several lighter pieces will be included. The orchestra is also busy getting ready for the State Tournament.



FREDERICK STOCK, conductor of the Chicago Symphony, says "rhythm is the one feature in music that is apt to baffle even the most gifted and advanced artists."

No longer need teacher or student be handicapped by this problem. For the Rhythm-o-phone solves it completely. Invention of W. Otto Miessner, famous musical authority, the Rhythm-o-phone is more than a machine. It is a system for recording any rhythm combination and then *sounding* it out automatically—repeating it over and over until you *feel* it and can express it perfectly. The greatest musical authorities in America warmly endorse the Rhythm-o-phone as one of the very greatest aids in teaching and learning music.

Available for bands, orchestras, drum corps. For group instruction and home practice. Yet it costs but little more than a good metronome.

WRITE FOR FREE BOOK

Ask your music dealer to demonstrate the Rhythm-o-phone or write us for complete literature. No obligation. Write today.
C. G. CONN, Ltd., 491 Conn Bldg.
ELKHART, INDIANA



CUTS \$1

Any cut appearing in the reading columns of THE SCHOOL MUSICIAN may be purchased for \$1, plus 10 cents in stamps to cover postage. This applies to all cuts published in this or any issue, as far back as September, 1932.

The School Musician
230 N. Michigan Ave. Chicago

Do You Look the Part

(Continued from page 16)

your right elbow straight so that you have a good free swing in your bow arm, or does your elbow bend causing you to play three or four inches up over the fingerboard, making you yourself look as though you were manipulating a pump-handle instead of a Bass bow? When you are playing in the lower positions on the Bass (half, first, second, etc.) do you stand up straight beside your Bass? Or are you stoop-shouldered?

And once more returning to the violinist, is your left elbow down underneath the instrument where it should be, or is it flapping out on the left side like the wing of a chicken going over a fence?

About the only way a spectator can judge you as a player when you are in orchestra is by how you look, for he cannot distinguish your playing from the conglomerate tone of the section of which you are a part. So, from this point of view, position or appearance is of more importance even for the strings than it is for the Brass and Wood-wind.

The finest teachers allow nothing, absolutely nothing, to pass by, which will improve a performance in any smallest detail. Once upon a time when an advanced pupil was taking her first lesson from Jacques Gordon he was annoyed by her continual glancing toward the floor while she was playing. He said, "Point your nose toward the end of your violin." Misunderstanding what he had said she turned her head toward him (to the right), but before she could ask him to repeat, Mr. Gordon fairly burst out with, "Your nose! NOT your ear!"

A young lady once came excitedly into the violin department of one of the big Chicago music houses. She had just paid fifty dollars for a lesson from Leopold Auer, so she said. "I thought I was going to get so much from him, technic, everything," she exclaimed more or less furiously. "And do you know what he told me? He told me just one thing. JUST ONE THING. He told me to hold my violin higher!" Well, perhaps she did after that. At any rate, she had paid fifty dollars to hear what she had doubtless heard many times for two dollars!

Now here is a bit of advice, student-readers of the SCHOOL MUSICIAN, which

No One Who "Draws the Bow" should be without this INFORMATIVE FREE Book

With its ninety-eight, profusely illustrated, pages, crowded with useful information for violinists, cellists, and all who "draw the bow," this catalog of your daily needs is indispensable to the string musician. Its rich exhibit of fine new and old violins is, in itself, an inspiration. You'll wander through its pages with ever increasing interest, always finding fresh attractions, new suggestions leading to greater pleasure in your playing.

Many things to aid you

In its many pages of accessories are new things galore; and great improvements in the old. You'll find many things you've wished for, many things you've been looking for, things designed to help you over those difficulties, peculiar to yourself. Everything is illustrated, clearly described, and priced.

FREE! to "Fiddlers" Only

The book is free. There is neither price nor obligation. But it is free only to string musicians and school music instructors. To such we want to send it—free—with our cheerful compliments. A coupon is here for your convenience. Or send a post card giving the information the coupon requests. If you play the strings, by all means do this—today.

Wm. S. Lewis and Son
207 S. Wabash Avenue, Chicago, Illinois
(A house with 40 or more years of professional clientele experience)

Mail this coupon NOW

WM. S. LEWIS AND SON,
207 S. Wabash Ave., Chicago, Illinois.

Without obligating me in any way, please send me your free catalog of stringed instruments and accessories.

I play (what instrument).....

Name

Address

Town State.....

My teacher's name is.....

Teacher's Address

If instructor, please state position. Write in margin.

NEW STORE

Have you seen our new display store, ground floor, Kimball Building? Now, we have two complete stores at this address, with experienced musician-salesmen who understand your musical problems. They will help you get exactly what you want. Complete repair service.

C. G. CONN, Ltd.

Chicago Branch
306 S. Wabash Ave.

Ask for
Century
ENSEMBLE EDITION
Great for any kind of "Get Togethers"—Study or Recreation. Standard Solos and Concert Compositions Solo and Duets for Violin, Flute, Eb Clarinet, Bb Cornet, Eb Saxophone with Trio parts for Cello, Clar., Eb and Bb Sax and F. Horn, all playable in any combination. See copies at your dealer—ask or send for FREE descriptive circular.
CENTURY MUSIC PUB. CO.,
285 W. 40th Street,
New York City **15¢**

School Strings of Professional Quality!

Here are real Professional Quality Strings for the student and school musician—Violin, Viola, Cello and Double Bass strings made by the foremost Stringmakers of America. You'll find them listed in our new issue of "Fiddlesongs." Write for your copy today.

KAPLAN MUSICAL STRING CO.
South Norwalk Conn.



Tom Brown specializes in School Band and Orchestra Instruments. Send 15c to cover mailing, if you wish one of the new pictures of TOM BROWN in stage costume, or a picture of the famous "SIX BROWN BROTHERS." We have some wonderful "used" bargains, from \$20 up. Easy terms. Accessories for all instruments.

Tom Brown Music Co.
315 S. Wabash Ave. Chicago, Ill.

Send Your Orders for Band Music to

George F. Briegel
"BAND MUSIC SPECIALIST"

1674 Broadway NEW YORK

Latest Bulletin Sent on Request

Let me

Make your old instrument play like new. Send any mouthpiece and state your trouble—a true facing guaranteed—mailed back to you C. O. D. \$1.35—Capt. Guy Reid, 5105 Wilson Ave., Chicago.

reface it

LEEDY
Secretary

L&S

STRUPE
President

Band & Orchestra Drums & Acc.

Snappy—Sensitive—Superior Tone

Exclusive School Models

\$7.00 to \$45.00 Inclusive Price Range
3607 Orchard Ave., Indianapolis, Ind.

is worth real money to you. Pay attention to every slightest detail which your teachers may mention, and try to get it right, so that when you go eventually to an expensive teacher you do not have to spend time and money learning the things which you could just as well have learned from your other teacher, had you really tried.

Book Review

BAND-ATTENTION

By MARK H. HINDSLEY

Gamble Hinged Music Co., Publishers

THERE is no musical organization which has as wide an appeal as the marching band. Classical symphonies and modern "hot-cha" have their own adherents but one and all respond to the inspiration and stimulation of martial music. Mr. Hindsley, who has had great success with school marching bands, tells us in this complete and convenient little manual just how it is done.

Directors who have hesitated over what seemed to be the insurmountable difficulties involved in developing their playing bands into marching bands will find that the author has simplified and clarified the matter for them and there cannot be one of those who already have marching bands under their direction who will not find valuable hints. For the student, too, there is an abundance of interesting and instructive information.

Mr. Hindsley outlines the general organization of the marching band, emphasizes the fundamentals and presents a practical working schedule. There are definite plans set forth for the drillmaster and drum major. The author's wide experience has taught him the relative merits of drilling methods and the technique which he demonstrates here is one which he has found to give the best results.

There are detailed accounts of the procedure to be followed in special formations and parade work. Special attention is given to the various instruments in the marching band and to the difficult business of playing in marching formations. There is an entire chapter devoted to that phase which is of particular interest to school bands, the formations "on location," or the formations of monograms or floating letters such as are used on the football field.

We found this volume a remarkable example of complete and comprehensible illustration. Its pages are replete with fine photographs which visualize perfectly for the reader the ideas which are being propounded in the text.

NEW

FILLMORE BAND MUSIC

SUITE ESPAGNOLE

By JAMES M. FULTON

A new Spanish Suite for band in four movements. Exceptional and without doubt the best from the pen of James M. Fulton. There are few suites of this style and calibre—get your copy now!

Price, Full Band, \$3.00; Parts, each, 30c; Conductor's Score, 60c.

GRAND OPENING

CONCERT MARCH

By DUDLEY HUNTINGTON

An unique and effective concert march for both indoor and outdoor concerts. Many different novelty effects may be attained with this number. Medium difficulty.

Price, Full Band, \$1.25.

GAME PRESERVE MARCH

By A. L. MEYERS

A Very Fine March! A Thriller! The entire first strain is in six-eight metre, while the trio is written in two-four metre. An ideal march for that next concert.

Price, Full Band, 60c.

TEACHERS AND STUDENTS OF THE

VIOLIN

EXAMINE THIS NEW AND UNIQUE

LEHMAN-WILSON METHOD

The Lehman-Wilson Violin Method should be of extreme interest to the class or individual teacher. The authors of this method, after many years of teaching violin, and inspired by years of study with such artists as Henry C. Froelich, Henry Schradieck and Emile Sauret, present a method, which, while it is based on the fundamentals of correct teaching as practiced by the old masters of violin, is absolutely original in its method and carefully planned to instruct and hold the interest of the MODERN pupil.

We want every teacher of the violin to examine this book, finger through every page, play the many interesting studies and tunes. Price, \$1.00.

FILLMORE MUSIC HOUSE
528 ELM STREET
CINCINNATI, OHIO

We Are Making America Musical

Elmer Wilson,

NEW HAMPSHIRE

(Picture on page 4)

THIS year, for the fourth time, Elmer Wilson is conducting the annual symphony concert of the New Hampshire All-High School Orchestra which he was instrumental in organizing four years ago. Convening at the Casino, at Hampton Beach, N. H., on May 19 for this event will be 158 musicians, the outstanding talent selected from the schools all over the state. At the present time, negotiations are under consideration to broadcast this impressive program.

Mr. Wilson's record of achievement is a notable one and he has been identified with many notable musical enterprises. A native of Boston, he received an extensive education under private teachers and was a pupil of the late Emil Mollenbauer in choral and orchestral conducting. He has been a guest conductor of Sousa's Band and of the Jenny Band, broadcasting over the NBC system. For ten years he was conductor of the Melrose Orchestral Association and Choral Society and at the height of its supremacy, he was conductor of the Amphion Male Voice Club.

Today Mr. Wilson's activities

are equally numerous and important. He is Supervisor of Music in the Medford, Mass., Public Schools and in the Nashua, N. H., Public Schools. At Medford, he has developed the Medford High School Band in collaboration with J. Stevens Kadesch and he was musical director of the City of Medford Tercentenary Orchestra which took part in the two weeks outdoor pageant during that historic celebration.

The Nashua Boys' Band is one of the outstanding school bands in New England. It has given some outstanding concerts over the air, in the Boston Garden last season, and in the Statler and Copley Plaza Hotels in Boston. Mr. Wilson also conducts the Nashua Symphony Orchestra and the Nashua High School Orchestra and he is organist and Director of Music at The First Church of Nashua. His particular flair for developing and furthering the musical abilities of young musicians is best demonstrated, however, by the great success which the All-State Orchestra has had each year and which promises to reach even greater heights this year.

SOUTHERN APPALACHIAN MUSIC CAMP

BANNER ELK, N. C.

Music and Recreation in the Mountains
FOR HIGH SCHOOL BOYS AND GIRLS

For particulars write W. F. WARLICK, Conover, N. C.

Summer Schools and Camps

The ERNEST WILLIAMS SCHOOL OF MUSIC



Summer
Camp
in the
Catskills

Specializing in Band or Orchestral training. Daily rehearsals. Special or Three Year Certificate course. Private Instruction. Theory, Conducting, Arranging. Distinguished faculty including Pierre Henrotte, concertmaster, Metropolitan Opera House—Violin, Solifoglio; Mayhew L. Lake—Orchestration, Band Arranging.

For further information address

THE REGISTRAR, 153 Ocean Avenue, Brooklyn, New York

THE OHIO BAND CAMP AT CEDAR POINT FOR BOYS AND GIRLS

Lowest Rates Best Advantages

For Information Write
P. F. McCORMICK

3245 West 86th St. Cleveland, Ohio

Southern Band & Orchestra Camp

"On the Beautiful Gulf Coast"

For Boys and Girls

LOW RATES BEST ADVANTAGES

For information write

ELMER J. FRANTZ

Box 353 McComb, Mississippi

Pacific Coast Band and Orchestra Camp

in the Sierra Mountains of California

Official school music representatives to Century of Progress International Exposition Chicago, 1933

For particulars address Major Earl Dillon Kernan, California

Confidence makes prize winners.

Knowledge gives confidence, and MASTER METHOD will give you knowledge. The latest and best method for the development of artist players. All instruments. Teachers should have it for their pupils—and students for their advancement. Write for thirty day offer.

MASTER SCHOOL OF MUSIC
Las Animas, Colorado

THE WISCONSIN BAND AND ORCHESTRA CAMP

Boys on Girls

Fence Lake—La. du Flambeau

Here among the Virgin Pines, La Belle portrayed his canoe. A chain of 25 lakes on the Ojibwa Reservation. No one days up here. Open June 25. Special prices.

Address: D. Cleve Burkholder, Merrill, Wis.
The originator of the Band Camp Idea.

THEODORA TROENDLE

Pianist

Composer

Artist Teacher

SHERWOOD MUSIC SCHOOL

FINE ARTS BUILDING

CHICAGO

An Unusual Offer of BARGAIN INSTRUMENTS

Introducing our new lines of clarinets, flutes and piccolos has left us with some splendid values in woodwinds of our older models, which we will close out at very low prices.

In addition we have a large number of used brass instruments of standard makes.

Write for full list Number 11 today. Clip coupon below.

Only once in a lifetime will you see such an array of values.

The Cundy-Bettoney Co.
Jamaica Plain, Boston, Mass.

Sch 4/33
The Cundy-Bettoney Co.
106 Chestnut Ave.
Jamaica Plain, Mass.

Please send me your list No. 11 of bargain instruments. I am particularly interested in

Name

Address

**OWN A
GENUINE
A. Goldbeck
METAL EBONITE
MOUTHPIECE**

GREAT symphony artists gladly pay Goldbeck \$25.00 to \$100.00 for his famous custom-made mouthpieces. Now he offers you identical quality, same proportions, same metal-ebonite material at amazingly lower prices made possible by quantity production.

Custom Quality at Lower Prices

Choice of 4 sizes — 1 close, 2 medium, 3 open, 4 Goldbeck Special, slightly more open than medium.

For Bb Clarinet	\$5.00
For Bb Bassoon	\$5.00
For Alto Saxophone	\$5.00
For Tenor Saxophone	\$5.00
For Baritone Saxophone	\$5.00
For Bass Saxophone	\$5.00

Try one of these Goldbeck masterpieces and see how greatly it improves tone and playing qualities of any instrument. Satisfaction guaranteed or money refunded. Order direct from this advertisement or ask your music dealer.

ARTHUR GOLDBECK
DEPT. 312, 630 S. WABASH AVENUE, CHICAGO, ILL.

Last Chance

to get a fine Folding Music Stand and a Full Year's Subscription to the School Musician. All for

\$1

Subs, Inc.

By
**Mariann
Pflueger**



SUB fever is catching our Agents by the neck right now, and we're getting more and more subs every day.

So much for sub fever. Let's read the last minute flashes about what our Agents are doing.

...

Welcome back to our fold, Calvin Steiner of Lewiston, Idaho. Glad to hear from you again. Especially liked the subs.

...

A bright, shiny, new baton has twirled its way to Lake Geneva, Wisconsin. James Rome is responsible for this.

...

Our standbys sent in their orders as usual; meaning Virginia Sidwell of Iowa City, Iowa; Marie Kotouc of Humboldt, Nebraska; and Luella Nemitz of Ashtabula, Ohio.

...

There'll be quite a bit of competition in drum majoring at the Contests this year if we can judge by all the "baton subs" we are getting.

...

Beware of Walker Clapp of Ithaca, New York. He has got his mind set on a duraluminum twirler. And when Walker sets his mind on something, he sets his mind.

...

If you do happen to get past Walker Clapp, your next stumbling stone will be Steve Ellis of Logan, Utah. Better hurry up with your subs, Steve, as it looks like I'm booking you up for a few bouts.

...

We're banking on you, Kermit Williams, to make every school musician in Masontown, West Virginia, a subscriber to the one and only SCHOOL MUSICIAN. Don't fail us.

...

Soon a baton will be twirling its way to Peotone, Illinois, where now Louis Weichbrodt is gathering up the subs.

...

Good work, Herman Bohnhoff, Jr. Your items about the Owatonna, Minnesota, music organizations were okay. But how about some subs?

...

Elfrieda Whitson of Aurora, Illinois, is still on the job.

...

Here's loads of luck to you all in your State Contests.

De Combat (Paris) Reeds

"Duke" Rehl, famous radio sax and clarinet soloist, formerly with Minneapolis and Chicago Symphony Orchestras, says:

"My radio and symphonic engagements demand much of me and I can assure you that I have been relieved of reed troubles since using De Combat handmade reeds. Wishing you success for giving the reed craved musicians a real reed."

SPECIAL OFFER: Send one dollar for liberal trial assortment. Mention instrument and strength of reed desired.

FREE: Catalog of fine reed instruments, accessories, etc.

HONEYCOMBE & SON

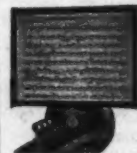
Importers Box 576 Madison, Wis.

GODARD'S IMPROVED

All Weather Loose Leaf Band Music Folio

This original Loose Leaf Band Music Folio established many years, combines more useful features and holds more music than any other march music folio on the market. Protects music from wind and rain; pocket on back for inserting music type without covering a note or damaging music; best material and workmanship; endures hard service for years; real economy; saves time for librarian.

Liberal space inside on back for name and address of your band. Largely adopted by U. S. Regimental Bands; high school, college, fraternal, and civilian bands. Ask your music dealer or write us direct today for Free Information and Prices.



DWIGHT W. GODARD,
23 South River Street,
Aurora, Illinois, U. S. A.

SOLOS

Do you want a fine variety of solos for Bb Clarinet, Cornet, Trombone, Saxophone and other wind instruments? Send for free thematic sample parts. Specify instruments you play.

BAND AND ORCHESTRA DIRECTORS

Send for complete catalog of Band and Orchestra Music, Solos, Duets, Trios, Quartets and ensemble material of all kinds. Specify Band or Orchestra Director and name of school.

Write to:

RUBANK, INC.

736-38 So. Campbell Ave.,
P. O. Sta. "D,"
CHICAGO, ILL.

LEEDY
Secretary



STRUPE
President

**True-Tone Xylophones
Bells and Chimes**

New Lightweight Designs New Collapsible Stands
2807 Orchard Ave., Indianapolis, Ind.

Clarinets Repaired and Refinished

ANY MAKE — ANY BREAK

Harry Pedler & Co.
Makers of Clarinets

ELKHART INDIANA



Models, rings and pins for musical clubs. Get low prices on large orders direct from our factory. Catalog FREE.
C. K. Gruess Co., 55 Brown Ave., Wm. Attishart, Man.

FOR YOUR SCHOOL THE HEART OF AMERICA BAND BOOK

A fine book for any band, not too difficult. Full band. Price 25c per book. Discount to schools. Sample copy free.

J. E. AGNEW, Publisher
5444 Highland Kansas City, Mo.

88 Designs IN COLORS in our NEW UNIFORM CATALOG

A most unusual style book. Many distinctive School Band Designs. Wonderful line of samples — 9 Grades, 136 Shades. Catalog and samples sent upon request to Band director, manager or purchasing committee. These are valuable hence will be sent to prospective buyers only.

**Let Us Uniform
YOUR Band Also**

DeMoulin Bros. & Co.
1041-1100 South Fourth St.
Greenville, Illinois

UNIFORMS

Finest
Quality



Lowest
Prices

CAPES AS LOW AS \$4.35

American Uniform Co.
America's Finest Uniforms
134 S. 11th St. Phila., Pa.

UNIFORMS and CAPES

give service only in proportion to their original cost. Dignified quality merchandise is advertised accordingly, and we can convince you with our new School Band Catalogue and Samples. Write today and mention colors of materials desired.

George Evans & Co., Inc.
132 N. 5th St. Philadelphia, Pa.

PETTIBONE UNIFORMS for SCHOOL BANDS

High Class Tailoring
with Style, Fit and
Comfort.

Send for Catalog 36cS
Samples and Prices

Most Prize winning bands
wear uniforms made by

The Pettibone Bros. Mfg. Co.
Uniforms and Lodge Supplies
Cincinnati, Ohio



Professor Giddings Puts Some Rosin On the Bow

(Continued from page 14)

start a tone without tonguing. One of the greatest wind players this country has ever produced said in a recent article that one could make a better tone without using his tongue than he could by using it. I said it myself a couple of years before he did, but few believed me, for I owned up that I never tried it myself. I never struck the front end of a wind instrument in my mouth in my life, but how many and how awful the other ends that have been stuck in my ear!

Try starting a tone by moving the place where you had your finger awhile ago instead of starting it with your tongue and see what happens. Now just remember that I have not said to *never tongue*. I never did say that, though I have been accused of it many times. It only goes to show how carelessly people read. What I did say, and I will say it again, that if about nine-tenths of the tonguing were discarded and smooth, legato tones made instead, a lot better music would come from bands and from the wind sections of the orchestras than is at present the rule. Try it and see what you think. Also ask some of the more sensitive-eared ones in your audience.

Girls

(Continued from page 9)

and emblems for the uniforms, and the sponsoring of various social events, parties and dances for the band members. Money is raised by candy sales, bridge parties, and similar affairs.

Already this year, through the efforts of this Mothers' Club, we have purchased one sousaphone, 4 field drums, and 2 herald trumpets with pennants. Several of our band members who lack the money for instrument repair work, uniforms or band equipment have received welcome assistance from the auxiliary.

In closing I might add that I hope to see the Girls' Band idea carried out to a larger scale. I notice that the state of Indiana has been developing girls' bands very rapidly. Here in Michigan, this idea is also growing. In the near future, I believe, and hope, that nearly every high school will have its own girls' band, functioning on the same basis as the boys' bands which in turn will expand the reputation of any school, and create musical interest for both boys and girls.

Smaller Profits Larger Sales

Uniforms & Capes

Now at one half their former prices.

Catalog, samples of cloth, prices and SPECIAL OFFER MAILED ON REQUEST. State School Colors.

Cape & Overseas cap as low as \$4.25 NET. Coat, Trousers & cap as illustrated \$15.50 NET.

R. W. STOCKLEY & CO.
904 S. Walnut St., Philadelphia, Pa.
Established 1899

Prize-winning School Bands are

Uniformed by Klein

For seventy-nine years, Klein has tailored-to-individual-measure, uniforms for school band organizations from Maine to California—and it's gratifying to know that in competition, a Klein Uniformed school band always stands a better chance of carrying away the honors.

Send for our two 79th Anniversary Specials on School Band equipment. Highest quality equipment at lowest prices available.

Original uniform designs in full color, complete illustrated catalog and material samples sent upon request.

D. KLEIN & BRO., INC.
715-719 Arch Street Philadelphia, Pa.
Tailors of Distinctive, Serviceable,
Rain-proofed Uniforms for 79 years.

Mastercut UNIFORMS

FOR YOUR BAND
They give you lasting satisfaction.

Write for
Free Catalog and
Cloth Samples

JULIUS BROS. EVERARD CO.

"KALAMAZOO UNIFORM CO."
KALAMAZOO, MICHIGAN

UNIFORM Style-Book

Smart New 1933 Uniforms by world famous designers, illustrated in full color in our new Uniform Style Book just off the press.

NEW LOW PRICES
Finest fabrics; authentic designs; tailoring by Craddock; now available at popular prices. New Style Book-Catalog, sample line and price list sent free on request to responsible parties—write for your copy NOW!

Craddock Company
101 Craddock Building
Kansas City, Mo.

Craddock Uniforms are Union Made and may be purchased through your local merchant or direct.



There's Music in the air— at the Allerton



UNUSUAL facilities for music students. . . . No charge for individual or group practice rooms. . . . Remote from disturbing activities. The Allerton is located within easy walking distance of the leading music schools of Chicago.

Complimentary house dances, bridge and theatre parties, concerts, and many interesting trips to Chicago's show places.

A complete social program including horseback riding, swimming, skating, bowling, and many other sporting and social activities.

Seven floors exclusively for women.

Rate—Daily \$1.75 to \$4.00
single—\$1.50 to \$3.50 double
(per person). Weekly \$10.50
to \$25.00 single — \$2.50 to
\$12.50 double (per person).

ALLERTON HOTEL

Philip E. Cobden, Mgr.
701 North Michigan Avenue

A 3000 Mile Bargain Counter

35 WORDS FOR \$1.00

Sell what you have, that you don't need. Buy what you need, that you haven't got. We will publish your 35-word ad for \$1. The world's largest school band bargain counter.

MUSICIANS NOTICE: At last a course in practical Composing and Arranging. Successful students are making good money composing and arranging for piano, orchestra, band and voice. Send for free information. Ed Chenette, DeKalb, Illinois.

FOR SALE: Oboe reeds, hand made, from the best cane. 50c each, and your old tube. Every reed guaranteed. Give me a trial. Russell Saunders, Box 204, Elkhorn, Wisconsin.

FOR SALE: BB York upright Bass, \$40.00; Conn alto, \$15.00; Mellophone, \$35.00; all silver; 14 in. x 32 in. Bass Drum, \$15.00; Ludwig snare drum, \$10.00; Trap outfit, \$15.00; all new condition in cases; trial allowed. Howard Tate, North Wales, Pennsylvania.

FOR SALE: Roche oboe—open tone holes—Conservatory System with resonance key for Fork F instrument in very good condition, exceptionally easy blowing and good tuning—\$160.00. Sent C. O. D. American Express, 3 days trial. L. Whitcomb, 623 N. Kingsley Drive, Los Angeles, California.

FOR SALE: New Wunderlich Bassoon; (Latest improved Heckel system) made from finest maplewood; rubber lined, 23 keys with 4 rollers; complete accessories. \$150.00, express C. O. D. 3 days' trial. Also handmade Bassoon reeds, wonderful tone, 1/2 dozen \$4.50; one dozen, \$8.00. Any desired type. P. Litke, 710 Rosewood Street, Bronx, New York City.

CLARINETTISTS — SAXOPHONISTS: Gamble a post card for information and prices of American Made Guaranteed Reeds. None better. You be the judge. W. Doherty, Manuf., Baxter Block, Congress Street, Portland, Maine.

FOR SALE: Orchestra coats, \$2.00; Leader's coats, \$2.00; Band caps, beautiful, white, new, \$1.50; Drum Major's coats, \$5.00; High hats, \$2.50; white duck trousers, \$1.50; fifteen green band coats, all \$35.00; anapay Eaton jackets, \$3.00. Free lists. Al Wallace, 1834 North Halsted Street, Chicago, Illinois.

FOR SALE: Huttli BBb Sousaphone, silver-plated, 26 inch gold bell, low pitch, \$50.00. Albert system Bb clarinets 15-4-4, ebony, low pitch, in cases, \$8.00. Wuritzer C Flute, 11 keys, low pitch, case, \$12.50. Guy E. Welton, Twin Bluffs, Wisconsin.

DIRECTORS: DEVELOP THAT CLARINET SECTION—Play duets, trios with easy piano accompaniment. New music in new-style arrangements; try "Holidays," "Three Musketeers," "Skylarks," on approval. Send for catalog. Northwest Music Company, Mankato, Minn.

FOR SALE: Band Coats, Regulation Blue, Black, \$3.50; all sizes. Band Caps, latest style, new, \$1.50; Leader's Coats, fancy braid, \$3.50; Caps, \$1.50; White Serge Leader's Suits, \$10.00; Blue Band Trousers, \$2.00. Free lists. Eaton jackets, \$3.00. Al Wallace, 1834 North Halsted St., Chicago.

FOR SALE: Martin E flat Alto Saxophone, silver plated, in fine condition, \$40.00. King tenor Saxophone, silver plated, like new, \$50.00. Mellophone, E flat, \$16.00. Mrs. Arvine C. Kindinger, 320 North Thoman Street, Crestline, Ohio.

ATTENTION: I can save you many dollars on your needs. Write today for free price list on musical merchandise, strings, accessories, etc. Karl W. Stade, Yeagertown, Pennsylvania.

Kind Words

You bet it was an oversight that I didn't return your blank when my subscription expired last month, but I am determined to start the new year right, and so—oo-oo-oo, enclosed you will find your card with the blanks and slot filled. Sincerely hope that I have not missed a single copy of your interesting and valuable little (yet great in content) magazine. I am very anxious to receive the music dictionary mentioned on the reverse side of this letter, and I know it will prove very valuable and be appreciated by all who receive it—not that our great mag needs any added attraction!!—100% yours. *Marybeth Phillips, La Grange, Illinois.*

Your magazine is O. K. Need I say any more? *Resford A. Bongo, Lake Park, Minnesota.*

This little magazine is the biggest thing in musical literature. *J. E. Borno, Orchestra Director, Rockford, Illinois.*

I like your magazine very much and look forward to getting it each month. —*Milton Klein, Jr., Mobile, Alabama.*

Here we are! 35 strong for THE SCHOOL MUSICIAN! The best school magazine I have seen. Please forward the twirling baton as soon as you can. —*Charles C. Corwin, Supervisor of Music, Corning, New York.*

I sure enjoy every page of THE SCHOOL MUSICIAN and think every school band teacher as well as every scholar who is playing in school bands should be a subscriber of your valuable paper. I wish you the continued success you highly deserve for publishing so valuable a paper in the interests of school music. —*C. S. Coss, Bandmaster, Wausau, Wisconsin.*

Needless to say THE SCHOOL MUSICIAN is posted on our bulletin board in our music room and copies two or three months old are always present and continually used. We've never read a more inspiring magazine devoted to school musicians. —*R. C. Krieger (Instructor), Hayward High School, Hayward, California.*

I like THE SCHOOL MUSICIAN fine and am always anxious for the next copy. —*Hope Spidell, Strasburg, Ohio.*

Spring Tonic

Nothing like a strutting Major-domo with a sparkling new baton, to pep up the Band. Take your choice of one of these.

It Won't Cost You One Penny

It's a gift. And *what* a gift! For a snappy well equipped drum major is the pride of every band. No school band is *complete* without one. On parade a strutting majordomo always *starts the applause*. Here is the way you get the complete drum major's outfit for your band *absolutely free*. Go out and get thirty-five of your band members to subscribe to *The SCHOOL MUSICIAN*, official organ of the National School Band, and Orchestra, Associations. A full year's subscription costs but *sixty cents*—Two-Quarters-and-a-Dime. That pays for *ten big issues*—every month except July and August. Send these thirty-five subs, with your remittance, to *The SCHOOL MUSICIAN*; and your choice of these two batons, and the instruction book, "How to Twirl the Baton," will be sent to you at once *post paid and absolutely free* of all further cost.

Your Band really needs Both

The Junior Baton, illustrated on the left, is made of a new metal which is light, yet strong, and is chromium plated so that it glistens and sparkles in daylight or under electric lights. It weighs but sixteen ounces and is 34 inches long. It is designed for straight signal work. The shaft is $\frac{1}{4}$ -inch diameter, is correctly balanced and weighted, yet it is light enough so that it will not tire either boy or girl on a long parade. The ball is practically undentable. You may handle it, use it, and abuse it without worrying even if you do drop it on the pavement.

The Spiral Twirling Baton is just like the signal baton except that it is specially designed and balanced for twirling. Length 36 inches—weight twenty-six ounces. With the instruction book and a little practice any boy or girl can quickly master the art, and your band will have a drum major that will be the headline attraction of the outfit.

All this for only 6 cents a month

What is the enrollment of your band? Fifty? Maybe a hundred! And all we ask is that thirty-five subscribe to the *finest magazine published for school musicians*. Only sixty cents a year. Only six cents a month. Every issue is worth ten times that amount. *The SCHOOL MUSICIAN* tells you in stories and pictures how to get the most out of your instrument; how to march; who is winning the prizes; how to organize a dance band or a drum corp. It gives you all the news and pictures of other school musicians and school bands and orchestras. You'll lose half the fun of being a school musician if you don't read the *SCHOOL MUSICIAN*.

Leading directors and artists will tell you just how contest numbers should be played—to win. You'll laugh at the jokes, and you'll get a thrill when you see your own picture or a story about yourself. Every issue will fascinate you, and you will read it from cover to cover. And there are *ten big issues*, all for sixty cents a year, *only six cents a month*.

Act Now. Get Results!

Hundreds of school bands have sent in subs for their entire enrollment—with no free prize. Here is *your* chance to get this wonderful outfit for only thirty-five subs. *This offer is limited*. Besides you need the outfit *right away*. Get started. Get this over for your band. *You can*. It's up to you.

THE SCHOOL MUSICIAN

230 North Michigan Avenue
CHICAGO, ILLINOIS

This Book Tells All



"How to Twirl a Baton"

YOU can't imagine the fun there is in Twirling a Baton until you try it yourself. It is a good, healthy exercise, too.

The instructions in this book are written especially for the layman who starts from "scratch."

Every movement has its illustration and diagram with a simplified and easy-to-understand description.

It is possible to learn the secret of this fascinating art in a few hours of practice all by yourself.

Can't you imagine the "kick" you'd get out of twirling a shining baton out in the back yard even if you never intended to show 'em what you could do on parade?

Nearly every Band and Drum Corps is looking for a Twirling Drum Major. In many organizations the Twirling Drum Major works independently of the regular drum major. However, one Drum Major can do both if he desires.

This Book is included Free with Your Outfit



America discovers a NEW Saxophone



"The New Conn Saxophone is the only instrument I have ever tried that meets *all* the requirements of my playing engagements one hundred per cent."

Bennie Bonacio

First Saxophone, Paul Whiteman's Orchestra



"I believe my new 6M Conn Alto to be the 'Strad' of the Saxophones. I never had an instrument with such perfect intonation and marvelous key action and I have played *all* makes."

Walter J. Hollinger

Fay's Theatre Orchestra, Philadelphia

"In our opinion the new Conn Saxophone is the best on the market. In speedy action, accurate intonation and fullness and depth of tone it surpasses them all."

*Paul A. Blakely
Chester L. Sheffer, James A. McMullin
Bernie Cummins' Band*



ALMOST OVERNIGHT saxophone standards have entirely changed. No matter what make of saxophone you thought "best" yesterday — you want to know which is *best* TODAY.

And an honest search will lead you unerringly to the new 6M Alto Saxophone by Conn. Great artists from every section agree, after critical tests, that never before was there such a sax as this.

Never before a sax with such a "sock." Nor one that would throttle down so sweetly to a whisper... Such a smooth, even scale... Such perfect intonation — and the lightest, *fastest*, most precise mechanism ever known. All these words have been used before — but just wait till you try this saxophone.

The greatest artists agree that this is the only saxophone which fully meets *every* requirement of modern playing — for radio, theatre, dance, band or symphony. They are paying it the supreme tribute of laying aside their old favorites and buying the new Conn. The demand is unparalleled in Conn history. A trial is all any competent saxophonist needs to convince himself that this wonder instrument puts new performance possibilities within easy reach.

You, too, will discover new playing power as soon as you put this sax to your lips. Arrange for a trial at your Conn dealer's now, or write for free literature which gives all the facts and reproduces photos and testimonials of other popular artists.

(All Conn testimonials are guaranteed to be voluntary and genuine expressions of opinion for which no payment of any kind has been or will be made.)

C. G. CONN, Ltd., 442 Conn Bldg., Elkhart, Ind.



CONN
BAND INSTRUMENTS

IF CONN IS NOT ON THE INSTRUMENT IT IS NOT A GENUINE CONN

7/8

1